Performance, Presentation and Transmission of Traditional Javanese Gamelan Drumming, with special reference to the Kendhang Ciblon in Solo, Central Java

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Abstract

This thesis considers the role and cultural presentation of the *kendhang* (drums) with special reference to the *ciblon* (medium-sized drum) within the gamelan ensemble in Solo, central Java. Amongst the extensive literature on gamelan music there has thus far been relatively little focus on the kendhang or more specifically the ciblon's function and presentation in the ensemble. I explore these areas with particular reference to the performance, presentation and transmission of Javanese gamelan drumming. My primary research was conducted through participation, observation and interviews during fieldtrips to Solo, central Java between 2009-2010.

The klenèngan performance setting involves the intersection of many key ideas explored over the course of this thesis. Primarily through my fieldwork interview findings conducted in Solo, I explore who plays the kendhang in Solo today and why some musicians are so highly regarded by others.

Gamelan players are often multi-instrumentalists, so many of the ensemble's musicians may have some drumming experience and be aware of drum strokes and signals, but the drummer still leads the gamelan in terms of tempo and also provides a unique layer of texture within the ensemble. I explore the role and function of the drummer and provide descriptions of drumming structures and notation derived from my fieldwork. I also explore how drumming is transmitted amongst musicians.

Within my thesis I therefore aim to provide a view of the kendhang scene within Solo today and in doing so I explore *who* plays the kendhang and *what* is played in the gamelan performance setting as well as *how* drumming is presented and transmitted.

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A Note on Orthography and Pronunciation

In this thesis the words in the Indonesian language have been italicised in their first appearance with a brief explanation in brackets and they are not normally italicised thereafter. Further explanations can be found in the glossary pages at the back of this thesis.

Central Java's court cities of Surakarta and Yogyakarta are now most commonly known as 'Solo and Yogyakarta' and 'Yogyakarta' is also often shortened to 'Yogya'. Throughout this thesis, unless directly quoting from a source using the other form, I will refer to the court cities as 'Solo' and 'Yogyakarta'.

The official language of Indonesia is '*bahasa Indonesia'*, literally meaning 'Indonesian language'. It is spoken in schools and universities and in all official capacities as well as the media such as national news and radio broadcasts. Whilst Indonesian is widely spoken across the island of Java, the local language is Javanese. Javanese is spoken on several linguistic levels[2] consisting of vocabulary that is 'combined in various ways to show varying amounts of respect' (Benamou, 2010: xxvii). For example, low Javanese is used when speaking to a child and high Javanese to others.[3] In this thesis I have also spelt Indonesian words according to the simplified spelling system that has been in use since it was adopted by the government in the early 1970s.[4]

[2] Benamou states 'some Javanese grammarians name nine such levels, the details of which are complex and difficult to explain' (Benamou, 2010: xxvii).
[3] See Siegel (1986: 15).
[4] See Sutton (1991: xviii) and Benamou (2010: xxviii) for further explanation.

Pronunciation of Indonesian words

Generally consonants in Indonesian spelling are pronounced similarly to English words with a few exceptions including:

- c = as in 'ch' of *ch*air
- r = r's are rolled

Vowels are pronounced as follows:

- a = as in f*a*t
- å = as in bo*u*ght/*a*we
- e = as in writt*e*n
- è = as in s*e*t
- i = like ee, as in f*ee*t/b*e*at
- o = as in t*oe*
- u = as in t*oo*[5]

Javanese names

In Java, most people are referred to by one name with a title, which is similar to the English language use of 'Mr' or 'Mrs'. For example: 'Bapak Soedarsono' = 'Mr Soedarsono'.[6] Titles used are as follows:

- *Bapak*: (Mr/father), often shortened to '*Pak'*
- *Ibu:* (Mrs/mother), often shortened to *'Bu'*
- *Mas:* used to refer to a brother or male of younger or similar age
- *Mbak:* used to refer to a sister or a female of younger or similar age[7]

[5] For further examples, see Sutton, (1991: xviii).
[6] See Benamou, (2010: xxxiii) for further explanation.
[7] My teachers and Javanese friends in Solo immediately referred to me as 'Mbak Claire' rather than simply 'Claire'.

Throughout this thesis I have referred to Javanese musicians by principal names (for example, 'Soedardono'), but I have also included titles of 'Bapak, 'Pak', 'Ibu' and 'Bu' when quoting directly from a source.

The glossary contains explanations of Indonesian and Javanese terminology and I have also included a list of abbreviations and their explanations.[8]

[8] A list of abbreviations is available on page 231 and the glossary is available on page 232.

A Note on Notation

Javanese gamelan music is essentially an oral tradition, but notation has also been in use since at least the middle of the nineteenth century (Sumarsam, 1975, repr. 1987: 175). Although many musicians still learn solely through aural methods, notation is in fact used frequently in Java, particularly within institutional teaching environments such as schools and universities.

As described in further detail in chapter five, between 1886 and 1942 there were up to seven developments of different notation systems in Java. Some of these were superseded by the system used today called *Kepatihan,* which was created around 1890 in Solo (Becker, 1980: 14). Kepatihan was created by a nobleman, Radèn Mas Tumenggung who lived in the 'royal residence known as the Kepatihan in Surakarta' (ibid.: 17). It is a cipher system and its principal function is to notate the *balungan* (melody) of a composition. *Kendhangan* (drumming) is not notated through Kepatihan but rather it uses a different system that does not have its own particular notation name and is often simply referred to as 'kendhang notation'. It employs a set of symbols to represent drum strokes and patterns, which are described and notated in chapter five.

The exact origin of kendhang notation is unknown, but earlier forms of it existed within a former notation system called *Titilaras Andha* which indicated the balungan, gong, kempul, kenong and kethuk as well as the three principal drum strokes: *tak, dung* and *dang*.[9] The kendhang notation used today has developed immensely since its earliest form and is now more detailed. It is, however, still intended to be used as a guide only rather than viewed as an exact representation of drumming. The kendhang player often shifts the tempo within a *gatra* (a sequence of four beats) but kendhang notation cannot clearly scribe this and it cannot clearly notate how a musician may play

[9] The drum-stroke'dang' is now referred to as *'dah'* or *'bem'*, whilst 'dung' is now commonly referred to as 'tung'.

with emphasis on particular strokes. It is, however, an excellent method of notating patterns for teaching and documentation purposes.

All of the notation examples included in this thesis were gathered from my own kendhang lessons in Solo. It is widely understood that every drummer may play and teach slightly different patterns and variations, therefore the notation I have provided are transcriptions of ways in which patterns and sequences *can* be played and are by no means definitive but intended as a guide only.

Within this thesis I have notated kendhang patterns using 'KepatihanPro' font, which is a computer software program created by Matthew Arciniega, and formatted by Ray Weisling. As I write, it is available for free download for study and research purposes, from the American Gamelan Institute website (AGI): http://www.gamelan.org/library/#fonts (*American Gamelan Institute* website, accessed September 20 2010).[10] The font may be used to scribe both cipher notation and kendhang notation. Instructions on how to use this font are also available through the website provided.[11]

[10] As of August 1 2012 this font is still available at the American Gamelan Institute website.
[11] These instructions were available at the time of writing at the website: http://www.gamelan.org/library/#fonts (accessed September 20 2010).

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Thank you to Dr. Mel Mercier at University College Cork for introducing me to Javanese gamelan in 2001 where I learned to play the department's gamelan 'Nyai Sekar Madu Sari' (Venerable Flower of Honey Essence). I was delighted to be awarded the 'Living Tradition World Music Scholarship' in 2003. This scholarship initiated my first visit to Java, which is when I truly developed my interest in this music. Thank you to Mel and his colleagues for also awarding me the 'Wesleyan University Exchange Scholarship' in 2004, which enabled me to study within the incredibly vibrant and inspiring music department at Wesleyan, and gave me the opportunity to study gamelan with two of the world's most renowned gamelan teachers: I.M. Harjito and Dr. Sumarsam. The semester I spent at Wesleyan University also deepened my interest in and knowledge of South Indian Solkattu by studying with Dr. David Nelson. I feel my experience of Solkattu also assisted my understanding of Javanese gamelan drumming. Thank you to other members of staff at University College Cork for their

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Author's Declaration

This thesis comprises the candidate's own original work and has not, whether in the same or different form, been submitted to this or any other University for a degree.

1. Introduction

1.1 Thesis Overview

The term '*kendhang*' refers to many different types of drum instruments found throughout Indonesia, including Java, Sunda and Bali. Unless specified otherwise, throughout this thesis when I use the term 'kendhang' I am referring to the drums used within the Javanese gamelan ensemble.

The kendhang are vital to *klenèngan* (concert), dance and *wayang* (theatre), which are three of Java's most popular traditional arts performed with gamelan music. Javanese dance and wayang are closely associated with the *alus* (refined) qualities and traditions of the *Kraton* (palace/court). Javanese dancers have a great understanding of kendhang patterns due to the connection between dance and drumming. Both the delicate and contrasting dramatic movements of the dancers are linked to drum patterns and particular sequences are performed by the drummer. Many drummers learn to play patterns by the use of mnemonic syllables and it is common for dancers to understand and even be able to recite these patterns. Some patterns suggest 'walking' movements, whilst others suggest 'stay' movements, which involve delicate arm, hand and head movements. In the absence of a drummer, dance teachers often recite drum patterns for the dancers to listen to whilst they practise.

Each of these performance traditions is highly complex, so whilst some of the social and cultural issues discussed in this thesis cover this broad range of arts, the focus is on the Javanese klenèngan tradition of which I have most experience. The important distinctions in the names and structures of the drums used in both wayang and dance accompaniment and a thorough documentation of their associated drumming, would extend this study beyond gamelan music performed for its own sake as well as beyond the length of a single thesis. My special interest lies in the klenèngan context of the

kendhang and more specifically the kendhang ciblon, which provides a rich repertoire of large-scale compositions incorporating drumming from klenèngan, dance and wayang repertoire in a wide range of *irama* (temporal density).

As outlined in the following literature review, many Javanese and non-Javanese musicians have conducted studies on a vast range of topics relating to gamelan music. There are numerous articles available within the larger field of ethnomusicology, and having conducted a literature search on the works relating to the areas discussed in this thesis, my research contributes a unique viewpoint on the performance and presentation of drumming in Solo. In doing so I provide a document hitherto unattempted which combines history, ethnography and interview data with music analysis. It therefore contributes not only to the study of gamelan performance, but also to the wider field of ethnomusicology by adding to the existing literature in the English language with new information derived from my fieldwork and interviews conducted for this research with Solonese musicians who are active within the klenèngan performance scene in Solo today.

Whilst much of this thesis is focused around key ideas stemming from today's klenèngan scene in Solo, the perspective is that of a non-Javanese visiting gamelan student. Therefore, whilst some English-speaking Javanese readers may find this thesis interesting, especially due to my inclusion of opinions by my Javanese informants in Solo, it has nonetheless been written from a viewpoint that may predominantly be of interest to fellow non-Javanese gamelan musicians and readers. Within chapter two I examine the history of kendhang and in chapter three *who* plays in Solo with particular focus on influential performers, whilst in chapters four and five I describe *what* is played and in chapter six I explore *how* this tradition is transmitted. Chapters four and five may be especially useful for a non-Javanese student wishing to learn about the

musical role and place of drumming within the ensemble, how it is played, and how drumming is notated.

Chapter 1: Introduction

This chapter provides an introduction to the thesis and a review of literature essential to this research. It also includes a brief introduction to Indonesia and Javanese gamelan and an introduction to the performance setting in Solo, followed by an outline of my methodology and fieldwork.

Chapter 2: Historical Context

This chapter outlines the historical context of kendhang within the gamelan ensemble in central Java, including the kendhang ciblon's introduction to the Kraton repertoire.

Chapter 3: Innovation and Influence

This chapter explores the place and influence of some of Java's most recognised musicians. It provides an outline of the various micro-scenes of performance in present day Solo, focusing on who drums in each of these places, as well as a discussion of the highly regarded musician, Ki Nartosabdo and how he is viewed by musicians in Solo today.

Chapter 4: The Kendhang and its Place and Function Within the Ensemble

This chapter explores and describes the place of the kendhang within the ensemble and more specifically the kendhang ciblon's role, kendhang tuning, the role of the drummer as 'leader' of the ensemble and the drummer's responsibility for *irama* (temporal density).

Chapter 5: Ciblon Repertoire and its Organisation

This chapter provides an introduction to ciblon drumming in an informative, descriptive style with notation of *sekaran* and *singgetan* (drum patterns) and schemes, with corresponding demonstrative sound files. The notation examples are derived from a

particular learning process that I experienced in my drum lessons as a visiting student in in Solo in 2003, 2004, 2009 and 2010. The chapter also includes some further discussion and examples of Ki Nartosabdo's kendhang style and how this is viewed by some musicians in Solo today.

Chapter 6: Transmission and Understanding

This chapter discusses how drum style is viewed and understood by my informants in Solo, as well as an exploration into the transmission process of gamelan music in Java, focusing on how musicians learn to play kendhang ciblon. It also briefly visits the topic of female musicians and how they are taught, with discussion from my interview with a Solonese female drummer.

Conclusion

This concluding summary reviews the thesis chapters and their focal points discussed as well as a brief disclosure of my future research plans.

1.2 Literature Review

In addition to conducting my own field research, my study has been influenced and enhanced by leading writers on Javanese gamelan: most notably Sumarsam, Jaap Kunst, Rahayu Supanggah, Marc Perlman, Anderson Sutton, Judith Becker and Marc Benamou. I discovered that very little written information specific to drumming was available in the English language other than Susilo (1967), Sumarsam (1975), Pickvance (2005) and Brinner (2008).

In conducting research into the history of drumming in Solo, contributors to Becker and Feinstein's *Karawitan: source readings in Javanese gamelan and vocal music* were useful, including the article by Warsadiningrat (1979), translated by Susan Pratt Walton. Due to my fieldwork time frame available, a language barrier and general accessibility, the sources most available to me were in the English language, including

those by Javanese musician Rahayu Supanggah (2011), and non-Javanese writers Jennifer Lindsay (1979), Mantle Hood (1967, 1972), Anderson Sutton (1991), and Roger Vetter (2001).

The following outlines the principal literary sources that directly relate to this thesis. It is divided into the three principal themes relating to kendhang performance: 1) Function of the Kendhang, 2) Kendhang Style and Influential Drummers, and 3) Teaching and Transmission.

1) Function of the Kendhang

The published academic works that have focused on the kendhang are: Martopangrawit's *Titilaras Kendhang* published in 1972, Sumarsam's article 'Introduction to Ciblon Drumming' published in Becker and Feinstein's *Karawitan* Volume 2, in 1985 and Hardja Susilo's Masters thesis submission entitled, 'Drumming in the Context of Javanese Gamelan', written in 1967. In addition to these works, Javanese scholar Ki Sindoesawarno also included some text about drumming in his 1955 article 'Faktor Peting Dalam Gamelan' ('An important factor in Gamelan'), translated into the English language and published in 1984 in *Karawitan: source readings in Javanese gamelan and vocal music*, Volume 1. Rahayu Supanggah makes reference to the kendhang in his recent 2011 book, *The Rich Styles of Interpretation in Javanese Gamelan Music: Bothekan-Garap Karawitan Book 1&2,* and Benjamin Brinner included a short chapter about drumming, 'A sense of time', in his 2008 *Music in Central Java*. Richard Pickvance also included a similar chapter in his 2005 book, *A Player's Guide to the Central Javanese Gamelan*.

Martopangrawit (1914-1986) was a respected composer, theorist and musician, born into a family of royal musicians from Solo. Martopangrawit taught at ASKI (Akademi Seni Karawitan Indoensia, the Indonesian Arts Academy) from 1964 until he

died. American writer, composer and teacher, Jody Diamond, complied biographical information on Martopangrawit during her field trips conducted in Indonesia in 1988-89, and she provided some of this on the American Gamelan Institute Library website (Diamond, 2001). In addition to his work in *Karawitan: source readings in Javanese gamelan and vocal music,* he was responsible for vast collections of notation, including his *Titilaras Kendhangan*, a book of kendhang notation, which amongst other works (including *Titilaras céngkok-céngkok genderan dengan wiledannya, I, II*, a compilation of melodic patterns played on the gendèr) assisted in preserving this classical art in written form. Martopangrawit's *Titilaras Kendhangan*, published in 1972 by ASKI, is a 191-page book and a useful study-aid for both Javanese and non-Javanese kendhang students. At the time of publication, this book may have been written specifically for ASKI students. It is written in the Indonesian language, but it is still accessible to an English-speaking reader because it does not contain much descriptive material but rather predominantly Martopangrawit's notations of drum patterns. A gamelan student who is able to read drum notation may therefore understand the majority of the material provided in this book. In my drum lessons in Solo, Bambang Siswanto sometimes referred to *Titilaras Kendhangan* and informed me that his teachers referred to it when he studied at the academy of SMKI 'Sekolah Menengah Karawitan Indonesia', the National High School of Traditional Javanese Music. His teachers referred to it again when he studied as a more advanced student at STSI 'Sekolah Tinggi Seni Indonesia', the National Advanced School for the Arts now known as ISI 'Institut Seni Indonesia', the National Institute for the Arts. Siswanto explained that although it was used when he studied at the academies, this book was to be referred to as a guide only and is not to be viewed as an exact representation of drumming as it could be performed by a drummer. This is true of all gamelan notation, but particularly true of kendhang

notation, which is not an ideal representative guide as it does not clearly display variation and embellishment. Martopangrawit's compilation of kendhang notation contain basic frameworks of schemes, sekaran and singgetan patterns.

Judith Becker and Alan H. Feinstein's *Karawitan: source readings in Javanese gamelan and vocal music* is a source of articles, books and manuscripts, found in the form of a three-volume work. The texts included were written between 1930-1975, and whilst two articles were originally written in English, Becker and other scholars including Hardja Susilo, R. Anderson Sutton and Susan Pratt Walton translated the Javanese and Indonesian language texts to benefit English speaking gamelan students and readers. Ethnomusicologist Benjamin Brinner stated in his review that the book 'promises to be of great service to a large and varied community of people, including all those interested in Javanese musical traditions, as well as any ethnomusicologist interested in the study of writings on music theory and history from an indigenous perspective' (Brinner, 1990: 141). Within the thesis chapters I have referenced several Javanese authors including Martopangrawit, Sumarsam, Sindoesawarno, Warsadiningrat, Paku Buwana X, and Gitasaprodjo. Volume 2 contains an article by Indonesian scholar, musician and teacher, Sumarsam, entitled 'Introduction to Ciblon Drumming' (1975). Whilst Sumarsam provides a written overview of ciblon drumming, he does not offer any detailed history of the ciblon drum, origins of patterns, performance practice of ciblon or learning and teaching methods. Brinner also comments on the notable lack of descriptive material, stating 'the item by Sumarsam is valuable but frustrating: a brief discussion of drumming is followed by some notated patterns and diagrams of pattern sequences with only a hint at the variation and embellishment which are essential elements of this type of drumming' (Brinner, 1990: 144). The article may be useful for students who wish to read an introduction to ciblon

drumming written by a Javanese musician, but it contains a style of notation, which was given to Sumarsam by his teacher, Raden Ngabehi when he studied at the Conservatory of Gamelan Performing Arts in Solo (Sumarsam, 1975, repr. 1987, 176) and this style of notation is not used in Solo today.

Despite it being a relatively old article, another interesting and relevant work found within Judith Becker and Alan H. Feinstein's *Karawitan: source readings in Javanese gamelan and vocal music* is Ki Sindoesawarno's 'Ilmu Karawitan' (Knowledge about gamelan music), written in 1955. Sindoesawarno also comments on kendhang notation and he states that at the time of writing, 'kendhang notation is the least systemised notation' (Sindoesawarno, 1955, repr. 1975: 344). He also comments, 'prior understanding of the ways in which the sounds of the kendhang are produced is presupposed. Then all that remains is to compile or produce the melody of the kendhang (ibid.) Although Sindoesawarno describes these symbols as 'easy to make', he acknowledges a problem associated with kendhang notation, as symbols become unsystematic when used to notate combinations of sounds and hand motions. He comments there is the type of notation that represents the 'kendhang melody into a full sentence form that resembles the sound' (Sindoesawarno, 1955, repr. 1975: 344). Sindoesawarno lists four points regarding symbols used for kendhang notation, stating they should:

a. Be easy to write and to picture.

b. Be explainable, thus easy to understand.

c. Be practical, easy to notate or type.

d. Contain symbols that will not be confused with symbols in earlier notational systems. (Sindoesawarno, 1955, repr. 1975: 345)

Another source of kendhang description and notation is Hardja Susilo's 1967 'Master of Arts' thesis, submitted to University of California, Los Angeles (UCLA), entitled 'Drumming in the context of Javanese gamelan'. It is a 305-page guide written in English about kendhang playing in Java, which also examines 'the role and certain aspects of the performance of drumming as recorded in the Kraton Manuscript… housed in the Kraton or palace of the Sultanate of Djogjakarta' (Susilo, 1967: 1). Susilo outlines 'Colotomic Instruments and Their Functions' (chapter one) and also discusses 'Drums used in the Gamelan' (chapter three) which provides descriptions of the physical make-up of the kendhang, as well as descriptions of the kendhang as 'leader' of the ensemble with reference to other scholars including his own teacher, Mantle Hood (ibid.: 49). Susilo also provides a guide to kendhang notation as well as an analysis of the Kraton Manuscript drum notation in his chapter IV 'Methodology in Analysis'. Susilo's thesis is, however, primarily focused on the kendhang gendhing (also known as kendhang ageng) and stated 'though batangan [ciblon] will not be considered in this study, we may note that in addition to the strokes discussed above, certain other strokes are used in this drumming' (Susilo, 1967: 57). He noted that at the time of writing, 'a satisfactory notation for this style of drumming has never been developed. Where such drumming occurs in a composition, the Kraton Manuscript merely indicates that batangan drumming is required' (ibid.). Therefore, although focused primarily on kendhang gendhing drumming of the Yogyakarta Kraton Manuscript, Susilo provided a practical, notation-based descriptive account. Susilo's thesis was useful but also differed greatly from the manner in which I chose to approach my study of kendhang performance in Solo.

Jaap Kunst's *Music in Java: Its History, Its Theory and Its Technique* was originally printed in Dutch in 1933, published in English in 1949, and reissued in 1973.

Although it is now an older source, it has been cited by many scholars of Javanese gamelan and as noted in a review by ethnomusicologist Judith Becker, the re-issuing of this book twenty-five years after its original publication in Dutch, 'is in itself a testament to the continued importance of this work' (1975: 311). Kunst is known for coining the term 'ethnomusicology' and providing this early view of music in Java, which was 'absorbed immediately by emerging ethnomusicologists' (Susilo, 1975: 58). Within Kunst's work, chapter four entitled 'Central and East Java' discusses the drums, within which Kunst provides a general description of the drums including information about how they are made. Kunst also describes some of the principle drum strokes and their corresponding titles. Although traditional Solonese kendhangan is structured, Kunst comments there is also a 'slightly more ornamental and playful form called kosèkan' (1973: 210). He discusses the freedom to be playful and notes that it would be impossible to accurately notate this way of playing. Interestingly, Kunst reports that the ciblon was said to have been included in the gamelan ensemble as late as 1870, 'when the need was felt for a somewhat lighter and brighter drum-sound' (Kunst, 1973: 212).

Despite some of these literary sources being relatively dated, they remain relevant and are referenced in academic literature today, as few scholars have attempted to provide updated research on this topic.

2) Kendhang Style and Influential Drummers

A recent publication involving some discussion of Javanese drumming is by Rahayu Supanggah (b. 1949), who recently published his book entitled *The Rich Styles of Interpretation in Javanese Gamelan Music: Bothèkan-garap Karawitan I and II*, which has been insightful and useful for my research. Supanggah is a highly regarded musician in Indonesia as well as on an international level and is known for his expertise in the traditional arts and as an innovative composer of Indonesian contemporary music.

His work has been premiered in over forty countries. Whilst still a student, he was appointed Head of Karawitan Department at ASKI and he held this post for ten years. He also completed a PhD in Ethnomusiology at the Université de Paris VII, in 1985. He is currently a professor of composition and ethnomusicology at ISI, Solo. Supanggah's 2011 book is believed to be the first of its kind to focus on the issue of *garap* (approach/treatment). The book's editor, Waridi, comments: 'It is extremely rare to find written material on the subject of garap, and perhaps this is the first book written on this subject' (Waridi repr. Supanggah 2011: 126). This recent addition to gamelan literature is therefore an invaluable resource for the understanding of performance practice and style, aesthetics and the teaching and transmission of the music, from the perspective of a leading Javanese exponent. Whilst Supanggah does not focus specifically on drumming, this recent work includes reference to it within the traditional setting, and discusses the place and responsibility of the drummer within the ensemble.

Other recent publications include those by non-Javanese writers Benjamin Brinner and Richard Pickvance. Benjamin Brinner's 2009 book entitled *Music in Central Java, Experiencing Music Expressing Culture* also included a chapter on drumming aptly entitled, 'A Sense of Time', which provides an overview of the role of the kendhang within the ensemble, though it provides a fundamental background only, with little mention of the kendhang ciblon. Richard Pickvance included a chapter about gamelan drumming in his 2005 book, *A Player's Guide to the Central Javanese Gamelan*. Pickvance briefly described the construction and tuning of the drums, as well as provided some kendhang kalih and briefly some ciblon notation and drum strokes. He also included some illustrations of hand positions required in order to produce particular drum strokes; however, these illustrations are not clear enough to be used as an effective learning tool. This chapter by Pickvance may provide a starting point for a

non-Javanese student to read about the fundamentals of gamelan drumming, but as the chapter is part of a larger general study, he does not describe any aspect of drumming in detail.

In researching influential Javanese drummers including Ki Nartosabdo, I began by reading Richard Anderson Sutton and Judith Becker's work on styles and Ki Nartosabdo and proceeded to interview renowned and respected musicians in and around Solo to discover more about them. In his *Traditions of Gamelan Music in Java, Musical Pluralism and Regional Identity,* Sutton discusses musical styles of Solo and Yogyakarta and also includes a chapter entitled 'Regional Pluralism in the Music of Renowned Javanese Performers: Ki Nartosabdo and his Peers'. Here Sutton provides a brief background of Ki Nartosobdo's life, mentioning aspects of his childhood and the progress of his musical career. Sutton discusses the group 'Condhong Raos' and in doing so he draws on his own interview experience with Nartosabdo in 1979. At that time, Nartosabdo did not refer to any specific occasions when he engaged with other musical traditions, yet it is apparent from his compositions that he was a well-travelled and experienced musician. For example, Sutton notes it was Nartosabdo's interest and 'special fascination' with drumming that attracted him to the dance music of Sunda (Sutton, 1991: 220). Sutton comments that in the late 1960s, Nartosabdo hired a pesindhèn from Banyumas who brought knowledge and experience of Banyumas traditions to Nartosabdo's group, Condhong Raos. Without ever living in Banyumas, Nartosabdo re-worked and composed pieces in Banyumas style from that region. He also drew on the region of Semarang and lived there for a long time.

Preceding Sutton's 1991 book is Judith Becker's *Traditional Music in Modern Java* (1980), which also explores the work of Ki Nartosabdo. Here Becker provides a brief biography of Ki Nartosabdo, mentioning his background, that he joined a wayang

orang troop, Ngesti Pandowo, in 1945, and performed with them as musical director and drummer for twenty-five years. Becker reveals that in 1970 Ki Nartosabdo formed his own recording and performing company, 'Condhong Raos', which consisted of musicians from Semarang and Surakarta. This information correlates with the interview material I gathered with Condhong Raos musician, Saguh Hadiraharjo in Solo in 2010. The actual date Condhong Raos was formed is, however, questionable. Sutton did not give an exact date but rather he notes it was in the late 1960s (Sutton, 1991: 219) and Becker comments it was in 1970 (Becker 1980: 150). To resolve this contrasting information, in an interview that I conducted with Hadiraharjo I asked about the formation of Condhong Raos and he recalls the group was formed in 1967 (Hadiraharjo, recorded interview, 2010). Becker followed this short biography of Nartosabdo with a partial list of his compositions. Whilst Becker's composition list is useful, the biography she provided is brief, hence Sutton's work in 1991 proved more valuable in gaining an insight to the life of the renowned Ki Nartosabdo. Both Becker and Sutton's work on Nartosabdo provided a foundation for my exploration into his popularity in Solo today, though I discovered the majority of my findings through discussion with musicians active in the current gamelan community.

3) Teaching and Transmission of Kendhang Performance

As mentioned previously, Supanggah's 2011 book, *The Rich Styles of Interpretation in Javanese Gamelan Music: Bothèkan-garap Karawitan I and II*, explains areas of garap (approach/treatment) and includes some reference to drumming throughout. Supanggah also discusses teaching methods used in Indonesia, with reference to teaching both inside and outside of the institutional setting in Indonesia. Another work that proved useful was *Performing Ethnomusicology. Teaching and Representation in World Music Ensembles* (2004), edited by Ted Solis. Though this work focuses primarily on

teaching in the non-Javanese setting, it proved both interesting and useful for the discussion of teaching and transmission of kendhang and general gamelan performance.

Alongside the academic literature mentioned, I also found the internet-based discussion forum on the Dartmouth listserv website to be useful and I have referenced it occasionally within some of the thesis chapters. The website is an online archive with discussions dating from May 2004 to present, and members of the public may join and receive updates of issues raised and discussed by e-mail. As stated on the website, the list was started by several gamelan players in North America who were interested in sharing information on performance, study, recordings, research, travel, composition and instrument building. The website seems to be predominantly used by English-speaking gamelan musicians and followers in Europe, North America and Canada, but there are also some prominent Indonesian musicians who regularly use this website including Sumarsam and Hardja Susilo who often send messages to the discussion forum that can be read by all members. By referring to this resource several times throughout this thesis, the voices of gamelan musicians and followers across the world are featured throughout my work.

1.3 Introduction to Indonesia and Gamelan

Indonesia is currently the fourth most populous nation in the world and is comprised of over 17,000 islands. It has a population of approximately two hundred and thirty million people, with about one hundred and thirty million inhabitants on the island of Java (Benamou, 2010: xi). Within these islands, there is a diverse mixture of languages as well as many varied ethnic and religious cultural groups and traditions. Geographically Indonesia is situated along the equator in South East Asia, with the 'impressive landmasses of China (to the north), Australia (to the south), and India (to the west)' (Spiller, 2004: 5). European influence began in Indonesia with 'Portuguese traders in

the early sixteenth century. It was Dutch colonial powers, however, which dominated the spice trade from the island of Java' (ibid. 45). During World War II, the Japanese took control from the Dutch of the Indonesian archipelago. On their defeat, Indonesian nationalists succeeded in declaring independence in 1945.[12] In the 1940s, Indonesian nationalists sought a national unity and identity and they were 'caught between the desire to identify themselves with regional arts and the need to create a unified pan-Indonesian art' (Yampolsky, *Grove Music Online*). At this time the state-sponsored conservatories and academies were founded in Java and Bali in the 1950s and 1960s (ibid.).[13]

The official language of Indonesia is '*bahasa Indonesia'*, and is derived from the Malay language. Since Indonesian independence in 1945, bahasa Indonesia became the region's official language and is currently spoken fluently by millions of people across the islands, amongst other regional languages including Javanese and Sundanese. With such a diverse mixture of languages, traditions and cultures, bahasa Indonesia gives the islands a shared identity. Being the official language, most education is conducted through bahasa Indonesia as well as most formal business such as legal court matters and the printed media such as the national newspapers. Very little English is spoken in Indonesia, and therefore the ability to speak even just basic bahasa Indonesia allows for ease of communication between provinces and regions.[14]

Java is one of Indonesia's largest islands, and stretches across 1,100 miles. In Java there are four main provinces: East Java, Central Java, West Java, and Banten. The latter was formally a part of west Java but was formed into a separate province in the

[12] See Spiller (2004) and Sumarsam (1995).
[13] See Yampolsky, et al, 'Indonesia' in 'Grove Music Online'.
[14] From my first visit to Solo until my most recent visit in 2010, I had one-to-one bahasa Indonesia lessons with Lukman Aris (who also acted as translator for my research interviews). It was necessary to learn to speak some of the local language in order to be able to politely communicate with my teachers and other musicians as well as manage independently with everyday matters in Solo, such as going to *warungs* (eatery/food stalls) and being able to communicate with taxi drivers.

year 2000. In addition to these provinces are the capital district of Jakarta, and the special region of Yogyakarta. At the heartland of central Javanese culture are two court cities, Solo and Yogya, also known by their official names Surakarta and Yogyakarta[15] both situated in the south central land of the island of Java. Solo is home to approximately half a million people and is the setting which features most prominently in this thesis.

Figure 1: Istana Mangkunegan, Solo 2010.

In each of central Java's two cities is a palace/court called a '*Kraton*' and they have existed close to one another for over two hundred years. 'It was around the courts that the urban centers and administrative regions arose' (Sutton, 1991: 19). Sutton describes the establishment of the court in Solo by Paku Buwana II around 1743, and the court in Yogyakarta, sixty kilometres from Solo, established by his brother around 1755 (ibid. 19-20). In addition to the two major courts in Solo and Yogyakarta, the area also has two secondary, or 'lesser' courts: the *Istana Mangkunegaran* (commonly known as the 'Mangkunegaran') of Solo and the *Puro Pakualaman* of Yogyakarta. Performances, rehearsals and *siaran* (radio broadcasts) still take place regularly at these courts today.[16]

[15] 'Solo' is the shortened and more commonly used name for Surakarta, one of the two court cities of central Java. From this point on the term 'Solo' will be used instead of the formal 'Surakarta' unless quoted directly from a literary source, or verbal discussion.

[16] At the Mangkunegaran in Solo there is a regular dance rehearsal performance every Wednesday morning at 10am. Dancers are accompanied by the Mangkunegaran's gamelan ensemble group. There are also regular live radio broadcasts of gamelan performances held at the Mangkunegaran – in Indonesia these are called '*siaren*' performances, meaning live broadcast performances.

Figure 1 is a photograph captured from the side of the Mangkunegaran pendhapa, 2010.[17]

Performances of the arts held at the Kraton are greatly respected and renowned for their refined displays of Javanese artistic traditions. The musicians who play in the courts are therefore not only performing, but are also conserving the traditional arts in what is seen as their finest and most highly-regarded form. It was traditionally the royal family who lived in the Kraton and were responsible for hosting performances of the arts, such as wayang kulit ('leather' wayang, shadow puppet theatre) and dance shows. These performances helped in preserving these traditional arts, but also served as a means of displaying social hierarchy between the noble family and the common people of the cities. Political division and rivalry between the cities affected the display of the traditional arts within the courts of Solo and Yogyakarta, resulting in stylistic similarities and differences within their performances.[18] Performances in Solo are associated with an alus (refined) nature, whilst performances of the arts in Yogyakarta are more 'animated and loud' (Supanggah, 2011: 120) Sutton also mentions there has been an emphasis on performances in Yogyakarta as instrumental, whilst Solonese performances have displayed a 'more refined combination of vocal and instrumental performance' (ibid. 21).[19] Sutton describes the traditions of the courts, stating the lesser courts (the Mangkunegaran in Solo and the Pakualaman of Yogyakarta), 'borrowed artistic practices from the more distant major courts (Mangkunegaran from Yogyakarta, Pakualaman from Surakarta)' (Sutton, 1991: 19). He comments 'the borrowings of the lesser courts are to be seen as something of a mediating between the two' (ibid.).

[17] All photographs were captured by and are property of the author, unless otherwise stated.
[18] See Sutton, *Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity* (1991).
[19] See chapter 6 for further discussion.

Arguably the most famous of Indonesia's traditional arts is the world-renowned gamelan. Gamelan music is widely discussed within scholarly literature in Indonesia and across the world and is now frequently taught and featured within western academic study as well as at schools and universities in Indonesia.

1.4 Javanese Gamelan and its Performance Setting in Solo

'Gamelan' refers to not just one instrument or ensemble, but to several different types of gamelan ensembles in Indonesia, for example the Javanese ageng ensemble from the island of Java, the Balinese gong kebyar from the island of Bali and the Sundanese gamelan degung. As gamelan music varies between islands and regions, my research is focused on traditional Javanese gamelan music from the area of Solo in central Java. '*Karawitan*' is strongly associated with gamelan performance in Java. As explained by Sutton, the term '*karawitan*' is derived from its origin in the word '*rawit*' which he translates as 'intricate' (1991: 5). In discussions about gamelan music, 'karawitan' is generally used to refer to traditional gamelan music, rather than new music compositions, which are sometimes referred to as '*kreasi baru*' (Becker, 1980: 10). Today the preferred term for experimental compositions, whether by traditionally-based or Western-oriented composers is '*musik kontemporer*' (Miller: 2013, 317).[20]

Gamelan plays an integral role in accompanying the performance of *wayang*. Sumarsam describes wayang as being, 'In a general sense, any kind of Javanese performance whose dramatis personae are human actors or puppets. In a narrower sense, a shadow play using flat leather puppets whose stories are based largely on the Mahabharata and Ramayana epics' (Sumarsam, 1995: 259) Types of wayang include: wayang gedhog, wayang golek, wayang klithik, wayang kulit, wayang madya, wayang

[20] Prior to today's term 'musik kontemporer', at ISI Solo (when it was known as STSI), the preferred term for such compositions was 'komposisi baru' (Miller, 3 April 2013, personal communication). The term 'kreasi baru', however, refers to new compositions that are more traditional, and less experimental in style (ibid.)

orang, wayang purwa and wayang topèng and wayang wong (see Sumarsam, 1995). Some wayang performances also include local and political angles on stories, and this is up to the discretion of the *dhalang* (puppeteer) performing the wayang, who works closely with the musicians that accompany his story telling.

As well as accompanying wayang and traditional dance, gamelan music is also often performed by itself in both formal and informal settings and such performances are known as *klenèngan*. Although the kendhang is highly associated with wayang and dance performance, for the purposes of this study my primary focus is the kendhang, the kendhang player and his/her performance in the klenèngan setting. At a klenèngan, musicians gather and play gamelan throughout the evening and often into the early hours of the following morning. The klenèngan setting in Java involves the intersection of many key ideas which will be explored throughout the course of this thesis, including who is performing, who attends these performances, what is played (with specific focus on the function of the kendhang within the ensemble), and how this music has been passed on from generation to generation in order to create this long-standing musical tradition.

Formal klenèngan settings include the *Kraton* (palace) in Solo and Mangukunegaran *pendhapa* (the outdoor pavillion of the secondary Kraton in Solo), whilst informal klenèngan regularly take place in the relaxed setting of people's homes, either inside the house or in a *pendhapa* adjacent to the house. A *pendhapa* is an outdoor pavilion covered by a roof held up by four main pillars.[21]

Solo is a hub for Javanese traditional performing arts, with klenèngan events held regularly across the city, and as onlookers are welcome, many people use these events as social outlets. Many routine performances are also held in accordance with the

[21] For further description and illustration of pendhapa, see Brinner (2008: 8).

Javanese calendar. This is a five-day calendar, which runs parallel to the more commonly used seven-day calendar. Due to its cyclical nature, both calendars coincide every thirty-five days and the Javanese believe these days mark auspicious and various significant dates. Such auspicious times are often recognised with various artistic performances in Solo. There are also regular weekly rehearsals and performances held at the Kraton and the Mangkunegaran as well as at various other locations that welcome the attendance of both a visiting and regular audience base. The Solonese karawitan setting is therefore spread out across the city of Solo in various micro-scenes of performance, and within these micro-scenes there are particular associations between certain people and places as well as clear (as well as less transparent) musical influences amongst them. Currently in Solo the principle locations for the performance of traditional gamelan music are the Kraton and the Mangkunegaran, Radio Republic Indonesia (RRI) and the academic institutions Sekolah Menengah Karawitan Indonesia (SMKI) - 'National High School of Traditional Javanese Music', and Institut Seni Indonesia (ISI) - 'National Institute for the Arts' (for university level students). As well as these official centres, there are many performances held at informal settings such as klenèngan hosted within people's homes and at private functions and celebrations.

Figure 2: Pujangga Laras Klenèngan, Solo 2009.

One regular klenèngan event that I have attended on many occasions is 'The Klenèngan Pujangga Laras', which is a monthly gathering of Javanese gamelan musicians in Solo. Figure 2 is a photograph captured at a Pujangga Laras klenèngan event in Solo, 2009. Including this event, there are many klenèngan that take place on a regular basis in and around Solo. The Pujangga Laras event is particularly popular amongst the community of non-Javanese gamelan students who travel to study in Solo from across the world. Unlike some klenèngan that are not widely known about, the Pujangga Laras events are often advertised through social media as well as through word of mouth amongst the musician community, so there is often a following of regular attendees. The Pujangga Laras event is documented in the 'reports' section of its website, which holds an archive of reports of most of the performances the Pujangga Laras klenèngan have conducted between July 2001 and November 2010.[22] These reports include pieces played, musicians who performed and people in attendance.[23] According to the website information:

> Started in July 2001, this klenèngan was originally sponsored by members of the North American gamelan community and is now supported internationally. More than 35 gamelan enthusiasts sponsor 11 events a year, attended by 50-60 musicians. The purposes of the klenèngan are:
>
> - To thank our Javanese teachers for everything they have given us.
> - To allow musicians from all different alliances, young and old, to gather together.

[22] http://www.gamelanbvg.com/pl/reports/index.html (accessed 20 June 2010).
[23] When I attended these klenèngan in 2003, 2004, 2009 and 2010, I was accounted for in the attendance list which can be found in the 'reports' section of the Pujangga Laras website.

- To provide an open opportunity to play, which the participants themselves shape.
- To document karawitan in its present form.
- To add one more classical event to the Solo calendar, so dominated now by campursari, dangdut, karaoke, Sragenan, and Western pop music. (*Pujangga Laras* website, accessed 20 February 2012)

The Pujangga Laras klenèngan reports are not usual of other similar performances, as so many other klenèngan take place with no official documentation to follow the event. I have, however, observed many gamelan students record other events in the form of audio and visual documentation, so although unofficially, many klenèngan in Solo have been documented in some form. It is generally acceptable to use a recording device at an event, but it is polite to ask the permission of the klenèngan host if he/she is willing to allow this.

The following is a fieldwork diary entry describing a Pujangga Laras klenèngan I attended in 2003. It was the first performance I experienced on my initial trip to Indonesia.

Field notes from an informal klenèngan setting, Solo, July 2003:

In July 2003, I attended my first klenèngan in Java. The klenèngan was held in honour of a house-warming event for a well renowned gamelan musician in Java, named Wakidi Dwidjomartono and his wife Kathryn Emerson (Kitsie, as she is more widely known). The Pujangga Laras musicians were invited to perform for the evening, as they were closely associated with both Dwidjomartono and Emerson. The Pujangga Laras group are just one group of gamelan musicians who perform in Solo on a regular basis and many of the group's musicians perform with other gamelan groups within and

outside the city of Solo. Due to the nature of the Pujangga Laras's connection with the North American gamelan community, there were many non-Javanese gamelan students in attendance at the klenènga as it is one of the more widely advertised events that take place in the city on a regular basis.

On arrival my new friends and I were warmly encouraged to enter the house by several men sitting by the doorway. We took off our sandals and left them beside the main entrance. The gamelan and all the musicians of the Pujangga Laras group were in the main room of the house, which was bustling with people and there was a high volume of conversation amongst everyone. Neighbours within the community as well as friends of the musicians and klenèngan hosts were in attendance, but noticeably the audience was predominately male with just a few women who left before the end of the evening. We sat towards the edge of the room and were soon given endless supplies of '*teh manis'* ('sweet tea') and ashtrays in case we wanted to smoke – which is a highly popular Indonesian pastime. I immediately sensed the strong social atmosphere within the performance setting, people were chatting, coming and going as they pleased, and even the performers talked to one another between and sometimes throughout pieces. The gamelan was laid out in a very similar manner to what I had come to expect from my experience of gamelan performance at University College Cork, Ireland. However, unlike the western performances I had previously experienced, the klenèngan was considerably longer in duration. It began at about 8pm, and continued until 2am. Although this was my first klenèngan experience, it was obvious to me that there was such a strong sense of community amongst the international students studying gamelan in Solo (Claire Stratford, 2003, field notes).

The klenèngan described may have been just one of several such events that took place in the city that night. It provided a social and musical outlet for the musicians

and people in attendance, and such performances are also an integral part of keeping this oral traditional alive within the Javanese and wider community. Rahayu Supanggah describes klenèngan performances being of a relaxed atmosphere, 'at which the audience usually listens to the music while carrying out a variety of other activities, such as eating, drinking, smoking, lying back and chatting, or even cooking, making decorations, holding a 'meeting', and so on' (Supanggah, 2011: 61). The Pujangga Laras klenèngan was characteristic of Supanggah's description being of a relaxed, informal, social setting. Some of the musicians who performed at the event described also perform at the Mangkunegaran on a regular basis amongst other locations including events held in people's homes, at wedding celebrations and at the academic institutions. Many of Solo's klenèngan musicians are also instrumental and academic teachers of music, dance and drama in departments at SMKI and ISI. In addition to the more widely-known musicians, there are often also smaller community-based musicians who play gamelan on a regular basis without having received any formal tuition or training.

I have attended many klenèngan performances in Solo and whilst many of them have had a relaxed social atmosphere, some of them have felt significantly more formal. For example, in 2003 I attended a klenèngan held in Yogyakarta in honour of the renowned musician, Ki Warsitodiningrat[24] (commonly known as Pak Cokro) on his ninety-ninth birthday. The atmosphere at the event felt welcoming but also significantly more formal than other klenèngan I had experienced, because there was very little conversation amongst the attendees, which seemed to be due to a sense of mutual respect and understanding of the calm, peaceful ambiance.

I have also attended several 'klenèngan' held at the ISI *pendhapa.* At some ISI events when many non-Javanese audience members have been present (for example, a

[24] See chapter three for further discussion of Ki Warsitodiningrat.

performance specifically for non-Javanese visitors), chairs have been available to sit on and occasionally pieces have been verbally introduced in English. As chairs have not been readily available at all ISI events I feel their availability contributed to creating a more formal atmosphere when compared to a more traditional klenèngan setting. This has, however, also allowed non-Javanese visitors to experience a performance of traditional gamelan music in what may be a more 'usual' and accessible manner by likening it to a more westernised setting. At such performances, I felt that the organisers kept the non-Javanese status of their audience in mind when arranging the program and the event.

After attending several klenèngan and other gamelan events such as *wayang kulit* (shadow puppetry) in Solo, it became apparent to me that these performances are primarily male dominated, not only in terms of the musicians performing but also the people in attendance. At a performance involving gamelan music, several female singers *(pesindhèn)* join the male gamelan musicians where they sit to the side, or front of the instruments to sing. In several visits to Solo, I rarely saw a female gamelan instrumentalist perform at a klenèngan. Some women attend events such as klenèngan and wayang, occasionally with their children, but many of them leave before the end. The male-dominated gender balance is apparent at the majority of gamelan performances in Solo, with the exception of those that are specifically *ibu-ibu* (women's) gamelan performances. Therefore other than several women who perform as *pesindhen* (singers) within a gamelan group, Javanese gamelan music is a primarily male-dominated art-form in Solo, which is a feature of this musical performance that I wanted to further explore.

1.5 Methodology and Fieldwork

Having attended many klenèngan events throughout my first visit to Indonesia, when I returned later for further study, I aimed to focus my investigations on the key ideas brought about by attending such performances. I was particularly keen to explore some of these key ideas in relation to kendhang playing and kendhang players in and around Solo. This enabled my study to take the form of investigating *who* performs in Solo, *what* they are playing and *how* this music and tradition is transmitted from one musician to the other.

My principal research in central Java included participation and observation of *latihan* (rehearsals), *klenèngan*, dance and *wayang* performances in the court city of Solo, interviews and informal conversations with musicians in and near Solo and internet-based discussions with musicians in Java and other parts of the world through the Dartmouth Listserv Gamelan discussion forum.[25] This fieldwork was enhanced by gathering visual and audio documentation from performances and from my kendhang lessons in Solo. My principal secondary research sources included considerations of texts by Javanese and non-Javanese writers, and the focal points of these works are discussed in the literature review. My research therefore comprised a combination of fieldwork in the field of Solo, central Java, as well as literature research whilst based at the University of York.

My field research was conducted in and around the court city of Solo over two field trips in 2009 and 2010. I also travelled to Java in 2003 and 2004 and it was these earlier visits to Solo that inspired and influenced my future research focus[26]. All of these fieldwork experiences were further enhanced by my study at the University of

[25] As of 30th April 2012, The Dartmouth Gamelan List hosts over 683 subscribers (accessed 30 April 2012).

[26] My 2003 and 2004 fieldtrips to Java took place during my undergraduate degree study at University College Cork, Ireland.

York, and previously at University College Cork in Ireland (2001-2005, 2006-2007) and Wesleyan University, USA (2004). The most recent field trips (2009 and 2010) were devoted entirely to research for this thesis, comprising drumming lessons, observing a wide range of performances, gathering information about drummers and other significant performers as well as collecting data including field recordings, notation and visual documentation.

In 2003 I had my first kendhang lesson in Solo and was first exposed to Solonese gamelan performance in its traditional cultural home. I returned to Solo in 2004 for a further three-month field trip, where I immersed myself in the vibrant gamelan scene in Solo, attending numerous regular klenèngan performances as well as other cultural events that involved gamelan performances such as wedding and birthday celebrations. Between two trips to Solo in 2009 and 2010, I interviewed nine Javanese musicians with the translation assistance of my Indonesian language teacher, Lukman Aris. My interviewees were all recommended to me by my kendhang teacher Bambang Siswanto as well as other highly regarded and experienced musicians in Solo including Solonese drummer, Wakidi. I also had many informal discussions with other musicians, but my official interviews were all recorded for documentation purposes. My interviewees were:

- **Wakidi Dwidjomartono**: Dwidjomartono is a renowned Solonese kendhang player, performer and teacher and husband of Kathryn Emerson, who due to her experience in Solo has also been of great assistance to my research.
- **Soedarsono**: Soedarsono is a Solonese musician and teacher at ISI who performs regularly within the klenèngan performance scene.
- **Witoradyo**: Witoradyo is a kendhang teacher at ISI and musician from Klaten.

- **Saguh Hadiraharjo**: Hadiraharjo is a gendèr player and an original member of the group 'Condhong Raos' established by Ki Nartosabdo.
- **Darsono Hadiraharjo**: Darsono is the son of Saguh Hadiraharjo. A young kendhang player and musician of the Mangkunegaran court, as well as gamelan teacher.
- **Untoro**: Untoro, like Darsono, is a kendhang player of a younger generation to my other informants (he is in his early thirties) and he is an active performer in Solo.
- **Mudjiono**: Mudjiono is a kendhang player near to Solo and works as a children's gamelan group teacher.
- **Suripto**: Suripto is musician of the Mangkunegaran court and teacher of *ibu-ibu* (women's) groups in Solo.
- **Ngesti Wahyuni**: Wahyuni is a female kendhang player and teacher of ibu-ibu groups in Solo.

In addition to these interviews, I also had informal discussions with other musicians in Solo including my drum teacher, Bambang Siswanto and Sujarwo Joko Prehatin who is also a musician at the Mangkunegaran court and graduate of the academies in Solo.

On returning from Java in August 2004, I travelled to Wesleyan University, Connecticut, where I spent four months on an ethnomusicology scholarship between August-December 2004. During this time I studied gamelan with Dr. Sumarsam and I.M Harjito, both of whom were highly influential and inspirational figures. During this time I also met musicians from the New England area who continue to regularly participate in the monthly klenèngan at Wesleyan University. This experience further enhanced my understanding and contextualisation of gamelan performance both inside and outside of its traditional setting.

Between 2005 and 2009, I made several fieldwork visits to Ghana, West Africa. I stayed for two to four months each time, and studied local Ghanaian traditional drumming as well as immersing myself into the reggae music scene in Accra. Although I no longer play Ghanaian drumming on a regular basis, my encounters in Ghana helped shape and develop the manner in which I have approached my study of Javanese drumming, particularly with regard to examining Javanese kendhang playing within its wider cultural context rather than solely from a musical viewpoint.

I returned to Java in 2009, where mid way through my stay, I discovered a quieter, 'sleepier' Solo.[27] This was due to my visit coinciding with *Ramadan*, the Islamic month of fasting, so evening performances were limited at this sedate, peaceful time in the city of Solo. It was noticeable that the performance scene became increasingly lively immediately following *Idul Fitri* (otherwise known as *Lebaran*), the celebration at the end of Ramadan. Throughout this visit to Java, I continued my kendhang lessons and conducted the first of my interviews about Solonese ciblon playing.

This thesis is therefore a product that combines field research with literary research, with the aim of providing a unique viewpoint on the performance, presentation and transmission of Solonese drumming.

Chapter two provides a historical context overview of the kendhang, exploring its origins and developments in Solo.

[27] Many of my acquaintances in Solo referred to the city as 'sleepy' throughout Ramadan, when the city rests quietly throughout the day whilst people are fasting, and during this period of Ramadan the musical scene is less active than usual.

2. Historical Context

2.1 The Origins of Kendhang in Java

The term 'gamelan' refers to a number of different types of ensembles dating back many centuries. The exact time when gamelan was invented or where exactly it originated is unknown, but we do know that '*gamelan ageng'* exists alongside several different types of gamelan ensembles including '*kodhok ngorèk'* (two pitches), '*monggang*' (three pitches), '*cåråbalèn*' (four pitches), and '*sekatèn*' (seven pitches) (Supanggah, 2011: 45).[28] Roger Vetter distinguishes these types of gamelan with the use of the labels 'archaic' gamelan and 'common practice' gamelan. He categorises monggang, kodhok ngorèk and '*sekati*' (another term for 'sekaten') as 'archaic' gamelan and notes that some of the instruments used by these ensembles are not featured in the 'gamelan ageng' ensemble, which is more widely popular today. He refers to 'common practice' gamelan as 'those sets which are used at any given point in time for the performance of the large repertoire of central Javanese gamelan pieces (gendhing) with its associated performance practice' (Vetter, 2001: 43). Vetter provides an account of the palace gamelan and states that the exact date of their origin is 'relatively unimportant' but that what is 'culturally significant' is how associations with these archaic gamelan are 'firmly embedded in present-day thought and contribute to how contemporary palace musicians and other members of the palace community value these ensembles' (ibid.: 68). Such commonalities between these ensembles include the use of the kendhang, which are integral within the gamelan ageng ensemble.

Supanggah lists the instruments used in the gamelan kodhok ngorèk ensemble, and he notes the ensemble did use a 'pair of kendhang, penteg alit and peneteg ageng, played by two musicians, each using a wooden stick with a rounded end, or menthol,

[28] For further reading on kodhok ngorèk, monggang, cåråbalèn and sekatèn, see Supanggah, 2011: 26-38.

the size of a ping pong ball' (Supanggah, 2011: 27). Following the kodhok ngorèk ensemble, drums were also used in gamelan monggang, and Supanggah notes it used 'a pair of kendhang, consisting of a kendhang peneteg ageng and a kendhang peneteg alit, each played by a single musician' (Supanggah, 2011: 32). Following the gamelan monggang ensemble was the gamelan carabalèn, which featured 'a pair of kendhang: kendhang lanang and kendhang wadon, each played by a separate musician' (Supanggah, 2011: 34). Gamelan sekatèn uses 'a bedhug, suspended from a frame, played by a single musician' (Supanggah, 2011: 38). Speaking of the modern day gamelan ageng, Supanggah comments that it features 'one kendhang ageng, one kendhang ketipung, one kendhang ciblon, and one kendhang wayangan, played by two musicians' (ibid.: 51)

There is, however, evidence to suggest that drums were used in Indonesia even before the 'archaic' gamelan was formed. As noted in Hardja Susilo's and Mantle Hood's *Music of the Venerable Dark Cloud,* there are illustrations of drums on the Buddhist temple of Borobudur, which was built in the 'last quarter of the eighth century' (Hood, 1976:9). Hood noted:

> There is a great variety of Indian musical instruments found on the Borobudur, but only a few drums which may be Indian in origin have survived in the traditional ensembles of Java and Bali. There is, on the other hand, a relatively small number of indigenous Javanese instrumental prototypes depicted. (Hood, 1976, 10)

Figure 3: Borobudur temple, Java, 2009.

Figure 4: Borobudur temple reliefs, Java, 2009.

Figure 3 is a photograph of the Borobudur temple in 2009, and figure 4 is a photograph of some of the temple reliefs, 2009. The Borobudur temple images illustrate a lute, flute, drums and stringed instruments that may suggest music ensembles have existed in Java since the 9th century. The exact developmental process of Javanese gamelan is unclear; Hood states: 'the mainstream of this musical evolution appears to be wholly indigenous, even though the past two thousand years of external cultural influences affected the development in a variety of ways' (Hood, 1976: 1). Hood refers to a translation of manuscripts to provide an account of the creation of the ancient three-tone gamelan monggang, housed in the Palace of the Sultan of Yogyakarta. The account describes the gamelan munggang's creation by the God Sang Hjang Batara Guru (the king of the Gods). Hood refers to it as 'poetic imagery':

> It appears likely that the first tetabuhan Lokananta or gamelan Munggang attributed to Sang Hjang Batara Guru were just such a set of imported bronze instruments that had come into the possession of a ruling monarch and was used for various functions of the state. (Hood, 1976: 8)

Referring to these earliest Javanese instruments, Kunst observed, 'it is thought, on fairly safe grounds, that these were imported into the Archipelago from Northern Further India and South China, some centuries before the beginning of the Christian era' (Kunst, 1973: 105). Kunst also commented on the temple images, and describing the Borobudur illustrations he writes:

> For, on the reliefs of that great stupa, we find depicted: many two-headed, conical or full-bellied or waisted kinds of drums with strap-tension (but always without sliding rings), beaten sometimes with the hand and sometimes with sticks (some of which are hook-shaped); drums of baked earthenware with a single skin… (ibid.:107)

Kunst notes that these images 'repeatedly make mention of musical functionaries: chief drummer, orchestra-leader, chief lute-player' (ibid.: 111). Although the exact date of the earliest use of drums in Java is unknown, it is evident from these temple images that they have been in existence many centuries before their use as we know it today.

2.2 An Outline of the Origins of the Kendhang Ciblon in the Kraton

Although we can date the use of drums within a gamelan ensemble back to at least the kodhok ngorèk and carabalèn gamelans, the kendhang ciblon has only been an active part of the gamelan ageng as we know it today since approximately 1870 and has only been featured in music performed within the Javanese court since the 1920s-1930s. A

source of documented historical information regarding the Kraton's artistic and cultural repertoire is Radèn Tumenggung Warsadiningrat's *The History, or Story, of Gamelan, Wédha Pradangga*, or more simply known as 'Wédha Pradangga', which translates as 'Sacred Knowledge about Gamelan'. A translation of the six-volume book, *Wédha Pradangga* was made by Susan Pratt Walton and is found in volume one of *Karawitan: Source Readings in Javanese Gamelan and Vocal Music*, 1984. In Wédha Pradangga's fourth volume, Warsadiningrat described the reign of the Susuhunan[29] (head of the senior royal line) of Solo. When Ingkang Sinuhan Paku Buwana V was crowned in 1820, he was greatly interested in gamelan, composing gendhing and choreographing royal female dances (Warsadiningrat, 1979, repr. 1987: 124). At this time the *bedhaya* and *serimpi* dance forms - recognisable by their slow, solemn and majestic nature - featured *keplok* (organised rhythmic clapping, usually performed by the gerong) and *alok* (stylised calling that often accents certain parts of the composition's form or melody) in their musical accompaniment. It is not certain that this is the first time keplok and alok were used, but due to this documentation in the *Wédha Pradangga*, we are aware that this musical treatment was used since at least the 1820s in the Kraton in Solo. It may been approximately sixty years later that the use of the kendhang ciblon entered the Kraton repertoire. According to Jaap Kunst, the kendhang ciblon was 'incorporated into the gamelan as late as 1870' (1973: 212). He suggested that this addition was due to a 'need for a somewhat lighter and brighter drum-sound, especially as accompaniment of the dance, and for the "smaller" kinds of gendhing (ladrang and ketawang) that have gradually come to the fore, at the expense of the gendhing ageng and tengahan' (Kunst, 1973: 212). In personal communication with renowned Javanese musician and teacher, I.M Harjito, he explained that in the past, ciblon drumming was

[29] See Benamou (2010: 4).

not used in the Kraton because the bedhaya and serimpi dances did not feature ciblon drumming, so it was later when the *wireng* dance used the ciblon drum that it became more popular in the Kraton repertoire and later gradually used in klenèngan repertoire. Harjito also explained that after *gambyong* dance which features ciblon drumming was developed, the use of the ciblon became even more popular outside of the Kraton (Harjito, e-mail message to author, 25 March 2013).

In Jennifer Lindsay's *Javanese Gamelan*, she briefly mentions the introduction of ciblon to the courts: 'the style of drumming called ciblon or batangan, which uses drumming patterns that accompany dance, existed outside the courts as a popular tradition, but was not used within the instrumental gamelan inside the palaces until the 1920s' (Lindsay, 1979: 43). It has been noted that the ciblon was introduced to the court in Solo some time before it entered the court in Yogyakarta, 'where it only occurred around the turn of the present century' (Sutton: 1991: 59). The introduction of the kendhang ciblon to the Kraton repertoire in Solo was briefly discussed during an interview between ethnomusicologist Marc Perlman and a highly respected Javanese musician, Mloyowidodo (1911-1997) who was known for many years as one of the most knowledgeable musical experts in Solo. On the November 7th 1985, Mloyowidodo shared with Marc Perlman that he thought the ciblon entered the Kraton Kasunanan as late as the mid- 1930s.[30] This information corresponds with Supanggah's thoughts:

> Although the kendhang ciblon has only been used in the keraton[31] relatively recently (since around the 19th century), and it first appeared outside the keraton, it has become an inseparable part

[30] Marc Perlman kindly gave me this information after looking over his field notes dating back to this particular trip to Solo in 1985.

[31] Supanggah, amongst many others, refers to 'Kraton' with the alternative spelling of the word: 'keraton'.

> of Javanese karawitan and holds one of the most important positions in Javanese karawitan today. (Supanggah, 2011: 289)

Since its introduction to the Kraton repertoire, the kendhang ciblon has become an integral part of the Kraton's gamelan performances. The kendhang ciblon also plays an essential role not only in the performance of Javanese dance but also wayang performance. Within the Kraton walls, gamelan performances still take place whenever there are royal occasions, including when the gamelan is 'played every 35 days to mark the ruler's birth' (Brinner, 2008: 9). In performing Javanese dance and wayang in the Kraton, the gamelan klenèngan repertoire also developed, and the kendhang ciblon frequented more regularly in performance. Dance, wayang and klenèngan performances remain popular in Solo today, not only in the courts but throughout both formal and informal settings in central Java.

2.3 The Development and Dissemination of the Kraton Style

The Kraton may still be viewed as the centre of court culture, a place of artistic development, performance and preservation,[32] but as Benamou states, since independence the Solonese courts have served a 'primarily ceremonial role' (2010: 3). The Solonese Kraton now have no political power but are headed by sovereigns who 'retain the respect and allegiance of a certain proportion of the general populance' (ibid: 4). Supanggah describes a time when the Kraton was prosperous and musically strong:

> When the Surakarta Keraton was still a dominant force, in particular during the reign of Susuhunan Paku Buwana X (1893-1939), the use of gamelan, the place and time at which it was used, and the artists or musicians who played were all clearly regulated or controlled. During this time, PB X employed seven

[32] For further historical background and descriptions of the central Javanese courts, see Sutton *Traditions of gamelan music in Java*, chapter 2 and Warsadiningrat, 1979.

> different groups made up of over 200 musicians, who were divided into two main groups, left and right, and divided further into abdi dalem niyågå kasepuhan (four groups) and kadipaten (two groups) – each group of which was sub-divided into two categories, the kiwå (left) group and the tengen (right) group – and one group of abdi dalem niyågå Panakawan (which served a special function), where each group had specific duties, function, authority, and responsibilities. (Supanggah, 2011:25)

Following what was evidently a thriving time in the Kraton, independence and the death of Paku Buwana X brought great changes from this prosperous time: 'The new Indonesian republic replaced both colonial rule and the feudal system embedded within it, the royal courts lost much of their wealth and ability to maintain large numbers of musicians and other performers' (Yampolsky, *Grove Music Online*). Since 1945, the courts have gradually lost the power and prestige they once held and in fact many of the court musicians who once thrived within the Kraton, later became employed by the popular and influential radio station RRI (Radio Republik Indonesia) and the newly formed government-run arts schools (Benamou, 2010: 5-6). According to Supanggah it was the unstable political and economic situation in the courts which resulted in the loss of Kraton musicians to the radio station amongst other places. This loss of Kraton musicians meant that RRI as well as the government arts schools increasingly gained their musical expertise, which also brought their court style to these other channels of performance transmission. Supanggah describes the time of financial hardship when the musicians left the Kraton:

> After the death of PB X [Paku Buwana X], and during the time of Japanese occupation (1942-1945), the Surakarta Keraton went

> through a period of hardship, especially from a financial point of view. There was no longer the money available to fund art activities, or even to buy sufficient food and clothing for the court servants (abdi dalem) or the general public, and as such, no servants were recruited to perform karawitan in the keraton, not even to replace old musicians who had passed away. On the contrary many artists from the keraton were relieved of their duties or given permission to move to other institutions, such as the local radio stations (karawitan studio RRI), the office of the resident, the Education and Culture Office, or other educational institutions such as Konservatori Karawitan Indonesia and Akademi Seni Karawitan Indonesia, both in Surakarta, where they worked as teachers or in other departments. (Supanggah, 2011: 25)

Despite many of the court's musicians being hired to perform elsewhere, there still remains a core group of musicians that perform at the Kraton on a regular basis in Solo today. However, although regular performances still take place, they are not easily accessible and are still somewhat isolated from outside influence. The Kraton is protected by high walls, physically hiding it from external observation. Soedarsono of Kentingan, Solo, commented on this in an interview stating: 'The Kraton, as the centre of the power, has a big wall protecting the influence from outside. They have to play their own alus refined style and there have been efforts to keep it pure and not allow it to be influenced' (Soedarsono, 2010, recorded interview). Although members of the public may attend performances at the Kraton, such events are not openly advertised to

mere passers by and tourists[33]. As a visitor in Solo, I felt a distinct difference between the formality of Kraton performances and those I attended elsewhere, including those held in the secondary palace in Solo, the Mangkunegaran. For example, at the Kraton one would not talk loudly with friends but rather would listen to the gamelan more attentively compared with occasions when attending a klenèngan in an informal setting.

Figure 5: Istana Mangkunegaran Pendhapa, Solo, 2010.

The second palace in Solo, the Istana Mangkunegaran, more commonly known as the 'Mangkunegaran', has also sustained a refined atmosphere but it is more open to the public today than the main Kraton in Solo. Figure 5 is a photograph taken within the Mangkunegaran pendhapa in Solo, 2010. With its beautiful golden chandeliers, the large marble-floored pendhapa is an amazing acoustic space as well as a dramatically aesthetically pleasing performance setting. Musicians regularly gather to perform at the Mangkunegaran and it is a popular and often favoured performance space for non-Javanese students to attend and observe gamelan performances. Regular performances take place at the Mangkunegaran such as monthly *siaran* (live radio broadcast) broadcast for RRI, dance rehearsals accompanied by gamelan on Wednesday

[33] In order to attend a rehearsal or a performance in the Kraton, it is beneficial to know one of the musicians or organisers in order to be aware of, and even invited to, the more private events.

mornings,[34] as well as other more irregular events. Whilst these performances are conducted in the refined atmosphere of the Mangkunegaran pendhapa, they are welcoming to non-players and provide a regular social outlet for musicians studying in Solo.[35]

Although time has brought great change in the performance of gamelan in the Kraton, the tradition of 'classical' gamelan music has remained in the courts despite their depletion of official power in central Java's cities of Solo and Yogyakarta. The Kraton style of gamelan performance is renowned for its refined, alus and majestic qualities. It has been noted that 'the profound tranquility of the Kraton has had a direct effect on the music played there' (Benamou, 2010: 7). In personal communication between Sukanto and Marc Benamou, Sukanto spoke of the way he feels that although the population of Java has increased significantly and life has become busier in Solo, the Kraton has remained true to its original status. Regarding the atmosphere of the Kraton, Soedarsono stated: 'everything at the Kraton is more subdued, including the colors that Kraton people wear, and that this influences the way they play' (Benamou, 2010: 7). Benamou went on to state 'no wonder then, that the music heard there, for all its technical faults, was often said to possess a unique rasa, or inner feeling' (ibid.). As *rasa* is associated with a deep sensual feeling and understanding the mood of the music on a higher, even spiritual level, it is highly associated with the Kraton, which is renowned for its 'alus' qualities, implying subtlety, refinement, and delicacy. Kraton

[34] When I visited Solo in 2003, 2004, 2009 and 2010, dance rehearsals took place at 10am on every Wednesday morning at the Mangkunegaran. I also attended many monthly *siaran* at the Mangkunegaran.
[35] The atmosphere at Mangkunegaran klenèngan performances is often very informal and people feel free to relax and enjoy social conversation with one another. At Kraton events, however, there is a mutual understanding amongst people in attendance that volume of conversation should be kept to a minimum throughout performances. On many visits to the Mangkunegaran between 2003-2010, I always felt it was a welcoming atmosphere but also a truly humbling experience to sit at the edge of the Mangkenegaran's large pendhapa, listening to the gamelan musicians perform, whilst seeing and hearing birds flutter around the chandeliers as well as hearing the constant distant sound of motorbikes on the streets surrounding the palace grounds.

musicians often display an alus persona in their performances and this is due to an understanding and feeling of rasa within the music.[36]

Prior to the introduction of the ciblon's lively and flourishing patterns, irama wilet was still played in the Kraton, but in a very different style called '*kosèk alus'*, which featured kendhang ageng rather than the ciblon.[37] As the ciblon featured in traditional repertoire in villages outside Solo before it was introduced to the Kraton, one may wonder if the Susuhunan and/or his musicians were wary of introducing the ciblon to the Kraton repertoire considering this change would have a strong impact on the repertoire of the court's music, dance and wayang performances.

2.4 Other Musical Developments in the Court

As well as the introduction of the ciblon to the Kraton repertoire, other musical developments took place within the court. The *Wédha Pradangga* describes the introduction of *bonang imbal* (interlocking patterns) to gamelan music in the court. Warsadiningrat attributed this to the time that Paku Buwana V was a prince (then known as Kangjeng Gusti Pangéran Adipati Anom), when he would play gamelan in the assembly hall with the court musicians. The prince played in a joking manner, playing exciting *céngkok* (melodic patterns). 'His céngkok were very exciting, making the visitors in the grounds turn their heads toward the gamelan hall and gaze in astonishment. When they discovered that Kangjeng Gusti was playing the bonang, they would bow their heads with respect' (Warsadiningrat, 1979, repr. 1987: 129).[1] As bonang imbal requires more than one musician to play it effectively, Warsadiningrat may have been referring to the performance of bonang *sekaran* patterns (melodic patterns). Whilst the Susuhunan was pleased to hear his son playing these céngkok, he did not allow him to continue to play in this innovative manner within the Kraton at this

[36] For an extensive study of rasa, see Benamou's 2010 publication, *Rasa, Affect and Intuition in Javanese Musical Aesthetics*.
[37] See chapter four, page 122 for further discussion of the stylistic kosèk alus.

time, but these musical innovations did proceed to become popular outside of the Kraton (ibid.). According to Warsadiningrat's account, Paku Buwana V may have popularised the performance of these interlocking bonang patterns, but this does not imply an innovation or introduction to ciblonan (drumming) in the Kraton, as interlocking bonang patterns were present in the ancient ensembles such as gamelan monggang, which did not feature the kendhang ciblon.

Warsadiningrat's work also discusses the innovations of Paku Buwana VII and Paku Buwana VIII; for example, Paku Buwana VIII expanded and developed a new *bedhaya* (sacred) dance amongst other innovations. Paku Buwana X was crowned in 1893 and is also attributed with his innovations within the Kraton, as stated by Warsadiningrat:

> When Paku Buwana X obtained Gendhing Pangkur, he changed the laras [scale] to pélog pathet barang and added a gérong [male vocal] part. The *wilet* of the gendhing and the melody and wilet[38] of the gérong part reflect great feeling and a sense of respect proper to the Kraton… Upon approaching the first kenong, the irama changes to rangkep. After the gong, the irama reverts to its previous state. (Warsadiningrat, 1979, repr. 1987: 155)

Warsadiningrat explains that these 'alterations in irama' became normal performance practice during the reign of Paku Buwana X. This is, perhaps, the first time that *rangkep* (which refers to doubling) was used in the Kraton.[39] It is unfortunate that no specific date is provided for this innovation, as this may have provided a more accurate timeline in exploring the addition of the kendhang ciblon to the Kraton repertoire. Paku Buwana

[38] The term 'wilet' can mean 'garap' which refers to the treatment and interpretation of gendhing by musicians. Therefore, unless 'irama wilet' is stated, one may be referring to the process of 'garap'.
[39] The Javanese term 'rangkep' means to double, whilst the term 'irama rangkep' refers to the density level of the irama.

X would have often commanded village performers to play in the Kraton and it is possible that this is what inspired him to incorporate rangkep into the Kraton's musical repertoire. In personal communication with Marc Perlman, he commented that the Susuhnan also had a '*pesanggrahan'*, which is a 'country house' where he would sometimes order a *gambyong* dance (with ciblon accompaniment) 'to entertain the people' (Perlman, e-mail message to author, 9 February 2012). Perlman explained this implies that irama rangkep and bonang imbal may have existed in village practice long before its introduction to the Kraton in the 1930s (ibid.). Supanggah also notes Paku Buwana X's creativity and his love of travel, which may have been responsible for his openness to introduce new ideas and styles into the Kraton repertoire:

> Puka Buwana X was known as a King who was open and willing to accept cultural and musical elements from other places, including from village areas. He liked to travel outside the city, visiting coastal areas and even travelled as far as Bali and Lombok. During the course of his travels, he absorbed many creative ideas, which were then adopted by the keraton. On the other hand, the keraton made great efforts to socialise the artistic style of the keraton. (Waridi, 2005:100). (Supanggah, 2011: 279)

Supanggah also credits Paku Buwana X for the introduction of ciblon, *bonang imbal* (interlocking bonang patterns) and other *senggakan* (short melodic vocalised patterns) into the Kraton repertoire:

> In my observation, and supported by the opinions and statements of most musicians, more innovations have been born outside rather than inside of the keraton. Some of these innovations were later accepted, developed further, and came to be owned by the

> keraton, subsequently being disseminated and developed among the community in general. The garap of kendhang ciblon, imbal bonang, and senggakan are a number of examples of vocabulary of garap which were born outside the keraton, entered the keraton during the era of Paku Buwana X, and were then legitimized by the keraton and spread more widely within the world of karawitan'. (Supanggah, 2011: 279)

Evidently it is widely understood that Paku Buwana X was responsible for many changes in the Kraton throughout his reign, and whilst it is unknown exactly from where such innovations derived, they may have been influenced by outside developments that were brought to the Kraton via his keen desire to travel throughout Indonesia.

In order to discover what influence these musical developments have had on the performance of gamelan in Solo today, I asked some Solonese musicians if they were aware of these early developments in the Kraton, such as the addition of the kendhang ciblon. Wakidi Dwidjomartono, renowned Solonese kendhang player commented:

> The style has been there for a very long time. In the Kraton they didn't play ciblon. They played irama wilet but not with ciblon with Kendhang II for Irama III. It was in villages that ciblon was played from maybe 200 years ago, approximately, I don't really know. But it has been there for ages. The ciblon style drumming has been there in villages and it's hard to know when it came into the Kraton. (Dwidjomartono, 2010, recorded interview)

Although Dwidjomartono did not know of the exact time that the ciblon was introduced to the Kraton repertoire, he is aware that ciblon style was developed outside

of the Kraton. I discussed this with another of Solo's well-known and respected musicians, Soedarsono, from the area of Kentingan, and he commented that he thought the ciblon had been introduced into the Kraton approximately two hundred years ago (which is long before Martopangrawit believed it was introduced in the 1930s):

> In talking about the village gamelan, the ciblon céngkok for example has been there since whatever year, nobody knows. But the Kraton as the centre of the power, has a big wall protecting influence from outside. They had to play their own *alus,* refined style and there have been efforts to keep it pure and to not allow it to be influenced. But nowadays people also play ciblon style in the Kraton, so that is since about 200 years ago. But even now, sometimes you hear at the Mangkunegaran irama rangkep played with kendhang I. (Soedarsono, 2010, recorded interview)

Although the exact date of its introduction is not clear, it is understood by musicians in Solo today that the ciblon originated outside of the Kraton and the drum styles played today were developed in both the cities and villages. Because the Kraton is viewed as being host to the most refined display of the traditional arts, the style of ciblon playing within the Kraton is *alus* (refined), modest and humble, unlike the 'outside' style where musicians feel the liberty and freedom to play elaborately and even extravagantly:

> The strict rules, norms, and laws which were applied to various aspects of keraton life, including the rules and etiquette of karawitan (and other arts), social relations, and other areas associated with karawitan and the arts in general, meant that there were fewer innovations inside the keraton than outside. The freedom of artistic expression and the freedom to socialize, along

> with demands to fulfil various needs and interests, were factors which played an important role in determining and encouraging the numerous innovations in the field of the arts, including the growth and development of garap in the field of karawitan. (Supanggah, 2011: 280)

The addition of the kendhang ciblon into the Kraton was an introduction of something that was considered more jovial, unlike the typically *alus* (refined) qualities of the Kraton. Ward Keeler describes the difference between the Javanese terms 'alus' (refined) and 'kasar' (less-refined/rough): 'at their simplest, alus means soft to the touch and kasar rough. In speech, and behaviour generally, the terms distinguish between elegance, restraint and formality on the one hand, and direct expression on the other' (Keeler, 1975: 87). Keeler comments on 'gesture' in Javanese society and states: 'alus movement should be effortless apparently (and in larger towns, often) unthinkingly elegant, with no sudden, jerky motion to interrupt the impression of calm' (Keeler, 1975: 89). Perlman also notes that 'allusiveness' is a 'key component of Javanese etiquette' and that 'polite, refined conduct is indirect, leaving those who are sufficiently sensitive to figure out one's intentions by means of subtle clues' (Perlman, 2004: 160). Of Javanese 'alus' characteristics, Geertz comments 'alus people don't often like to say what is on their minds' (Geertz, 1960: 244-245). Refined Javanese etiquette is seen in everyday life in Java, in the high and low levels of the Javanese spoken language, as well as physical gestures, for example when people point with their thumb with their fingers folded rather than pointing with one's finger, and lowering oneself when passing in front of people rather than walking tall in front of them. It is these subtleties of everyday mannerisms that contribute to the alus qualities present within Javanese society. I suggest that as the ciblon initially existed outside of the Kraton, perhaps the

Sushunan did not see it to be in keeping with the alus qualities of the Kraton, hence its later introduction to the repertoire.

The tradition of kendhang playing has continued to exist and thrive in Solo today through various means of transmission. Kendhangan is taught in non-formal settings such as in musician's homes and casually amongst family friends, as well as in formal settings including Solo's academies: SMKI (Sekolah Menengah Karawitan Indonesia), 'National High School of Traditional Javanese Music', and ISI (Institut Seni Indonesia), 'National Institute for the Arts'. In recent years a standardised method of teaching kendhang came into practice at the academies with an emphasis on the formulaic approaches to performance practice. Teaching gamelan as well as dance and wayang at the academies has helped to keep these traditions a part of modern-day performance in Java and across the world. Chapter six provides further discussion of the teaching and transmission of kendhang in Solo today.

The following chapter explores the performance setting of gamelan music in Solo and the lives of some influential and popular kendhang players.

3. Innovation and Influence

As described in chapter one, the klenèngan setting is host to a multitude of potential topics to be explored, including the subject of *who* performs and more specifically, who drums at these musical events. Here I explore today's performance setting in Solo with particular consideration of several individual musicians who have stood out on both a Javanese and international level. With regards to style and repertoire the influence of such musicians is reflected in many klenèngan performances in Solo today.

3.1 Performance and Lineage

It is perhaps due to the stylistic freedom welcomed by the kendhang ciblon, that some drummers have become better known and internationally renowned than others due to their experimentation with style. The traditional '*gaya Solo'* (Solo style) ciblon drumming displays patterns in a florid but stable, subtle style, with sequences that gently flow into one another, transitioning from one irama to the other in the anticipated and desired place within a *gendhing* (composition). There are some individual musicians in central Java who have developed their own recognisable drumming style stemming from the traditional, subtle Solonese approach to music featured within the klenèngan repertoire.

I discussed Solo's principal performance settings with Javanese gamelan musician, dhalang and teacher, Sujarwo Joko Prehatin from Klaten, central Java. Prehatin is a graduate of SMKI (2000) and ISI (2003, 2007) and he is a prominent member of the gamelan community of musicians in Solo today, regularly performing at the Mangkunegaran as well as other events including occasional wayang at the Kraton. He explained that whilst there are many notable kendhang players in Solo, there is no such understanding of a 'drumming community' (which I had inquired about), but rather that there is a '*pengendhang-pengendhang'* meaning that there is a 'karawitan

community' of varying groups of musicians who play with one another on a regular basis. Prehatin explained that some specific drummers are associated with the varying principal locations in Solo. He provided me with the names of drummers who play in present day Solo at Radio Republic Indonesia (RRI), at the academies and in the Kraton and the Mangkunegaran, so therefore the following information is an illustration of the performance scene in Solo today (Prehatin, e-mail message to author, 31 October 2013):

> In present day Solo, Witoradyo (from Klaten) teaches kendhang at ISI as well as the following: Sugimin, Budiyono, Darno (who specialises in Banyumas style kendhangan), Rasit (a Sundanese drummer) and Bambang Sosodoro. At SMKI, the current teachers are Agustinus Mulyono, Sunarto, and Rustomo. In addition to the teachers listed, many other drummers from Solo and the surrounding areas, for example, Wakidjo and Wakidi Dwidjomartono, also occasionally perform at events such as klenèngan and radio broadcasts held in the pendhapa of both ISI and SMKI.
>
> The kendhang player at the Kraton is currently Karno. Prehatin explained to me that Karno is now in his mid seventies and has served at the Kraton since he was young and for a long time he has played kendhang for klenèngan at the Kraton as well as performances of bedhaya dance. However now for wayang kulit performances at the Kraton, Witoradyo plays kendhang.[40]

[40] Witoradyo was one of my informants whom I interviewed in Klaten in 2010.

> At Radio Republic Indonesia (RRI), the kendhang player is currently Slamet Wibowo. He is in his mid-late forties and as well as being a proficient musician, he is also a dhalang from Gagak Wipat Boyolali (close to Solo airport). Prior to Slamet Wibowo taking up this position, Mujiono was the principal kendhang player for RRI events.
>
> At the Mangkunegaran, Hartono plays kendhang, and here some younger players also often perform in a style that imitates that of Hartono. These younger players include Sujarwo Joko Prehatin, Darsono Hadiraharjo, and Endro Danang Sadmoko. They often perform twice weekly at Wednesday and Sunday evening gamelan rehearsals and also the 'Rebon' dance rehearsals on a Wednesday morning. Hartono is also usually present at these rehearsals in the Mangkunegaran and often he, or one of these younger musicians play at the RRI radio broadcasts of klenèngan repertoire on a monthly Friday night basis. (Prehatin, e-mail message to author 31 October 2013)

I asked whether or not the younger drummers at the Mangkunegaran have been specifically taught by Hartono himself, or whether they have learned his style by listening to him. Prehatin explained that they have learned Hartono's style by listening to him play, and if they in turn play something 'wrongly' (from a different style, for example) in his rehearsals, Hartono will correct them. Hartono is regarded as playing and teaching a 'Mangkunegaran style' of drumming rather than his 'own' style. He is known for having always played at the Mangkunegaran and would rarely play at klenèngan or other events elsewhere (ibid.) Another gamelan musician contact in Solo

also explained to me that Hartono's style is considered *halus* (refined) compared with the styles of some musicians who play outside of the Mangkunegaran or the Kraton, and his style is also considered to be a softly played style (Darsono, e-mail message to author, 20 March 2013). Hartono also accompanies Mangkunegaran-style dance so it is important that when these younger musicians drum for the dances that they too play the correct patterns for specific dance movements. For example, some of the Mangkunegaran dances include a section called 'srepeg salahan' where the gamelan players follow the kendhang, only moving to the next phrase when signaled by the drummer. These phrases are unequal in length so some *gatra* (basic metric unit within a gamelan piece) are only two beats instead of the usual four. The kendhang player must follow the dancers while simultaneously playing, or must have memorised it all. If the drummer does this wrongly and forgets to signal the gong at the correct time, then it can throw off the entire gamelan. Here Hartono would correct the younger drummers so that they learn to play in the correct Mangkunegaran style. The Mangkunegaran has its own version of some dances so it is therefore very important that the drummers learn to play in Hartono's 'Mangkunegaran style' in order to accompany these (Hand, e-mail message to author, 31 October 2013). Hartono plays one particularly distinguishable kendhang ciblon *sekaran* (pattern) in place of the more commonly known sekaran laku telu, also known as sekaran III, which features frequently in irama wilet and rangkep.[41] Hartono's version is a trait of the Mangkunegaran style. Hartono's kendhang style is therefore distinguishable by its halus and soft style, as well as his unique kendhang patterns such as his ciblon sekaran III (Prehatin, e-mail message to author 31 October 2013).

[41] See Chapter 5, page 158 for transcription of this sekaran, as provided by Sujarwo Joko Prehatin, 31 October 2013.

Considering the information provided by Mangkunegaran musician, Sujarwo Joko Prehatin, it is apparent that certain individual musicians are associated with specific events and places within the varying micro-scenes of performance in Solo today. With drummers Karno and Hartono known for playing at the Kraton and the Mangkunegaran respectively, there are also two other particularly well-known drummers in Solo: Wakidi Dwidjomartono and his brother, Wakidjo, who are leading drummers in today's gamelan performance scene. When I interviewed Wakidi Dwidjomartono in Solo to ask about his experience as a drummer, he explained that they both studied with the same teacher as children, yet each developed their own respective individual style as they gained experience and grew as musicians. Wakidjo for example, does not play much of the popular 'Ki Nartosabdo' style drumming, whereas conversely Dwidjomartono does play Nartosabdo style and enjoys doing so on a regular basis.[42] Interestingly, Dwidjomartono told me that he believes the birthmark on his hand is the reason he is able to play the kendhang so well (Dwidjomartono, 2010, recorded interview).

Ideally the optimum method of truly grasping an understanding of the varying kendhang styles in Solo would be to learn to play them. This is not always practically possible, especially for a non-Javanese musician who merely spends short periods of time studying in Solo; however, many Javanese musicians are excellent at demonstrating varying styles due to many years of exposure to them. Traditionally speaking, Javanese musicians and dhalangs are often from artistic families who pass musical and artistic knowledge down through the generations. This lineage is not only familial, but is also present in the form of musicians in Solo today who have studied through routes other than the familial line, such as in the educational institutions. In

[42] This information is all from personal communication with Wakidi Dwidjomartono in an interview held on 13 February 2010. I did not interview Wakidjo but asked his brother Dwidjomartono about him.

formal and informal settings, musicians listen to each other as well as recordings to learn, copy and imitate drum styles and create their own variations on these styles. This type of process has enabled Nartosabdo's lineage to manifest due to the popularity of his music and available recordings. As a result his musical style has continued to exist and thrive through performance in Solo today. Dwidjomartono, for example, learned to play Nartosabdo's kendhang style by listening to him as a child and by continuing to listen to Nartosabdo's recordings on his passing, further enhancing his take on this drum style (Dwidjomartono, 2010, recorded interview). Dwidjomartono described three 'major strains of céngkok style' alive among the drummers in the greater Solo area today: Panuju lineage which is followed by Wakidjo and Daryoko; Turahyo lineage followed by Hartono of the Mangkunegaran, and Ki Nartosabdo lineage followed by Saguh Hadiraharjo amongst others (Dwidjomartono, 2010, recorded interview). Dwidjomartono's wife and gamelan musician Kathryn Emerson translated to me that he considers his style to be a mix of various influences, saying he plays 90% Panuju lineage when playing a classically Solo piece mixed with about 10% Mujiono, and 75% Nartosabdo when playing Semarang compositions (mixed with 25% Solo style still) (Emerson, e-mail message to author 5 June 2010). So whilst many Solonese musicians are renowned for their individual style and interpretation, there are various strains of influence that have been passed down through the generations and from player to player. Two particularly notable musicians and composers on the Javanese gamelan performance scene are Ki Nartosabdo (1925-1985) and Ki Warsadiningrat (1909-2007), they have become renowned for leaving their stylistic mark on a Javanese and international level. They both remain highly acclaimed musicians not only in Indonesia, but on a worldwide basis, with their works played at many klenèngan performances, wayang and other musical events.

3.2 Influential Musicians

In central Java there are numerous distinguished Javanese gamelan musicians, yet some become more widely renowned than others within the *karawitan* (arts/music) community in Indonesia as well as on an international basis. A musician often becomes renowned due to the development of an appreciated, unique individual style, or as a composer, or simply as a performer who plays with what is perceived as a particular proficiency.

Ki Nartosabdo (hereafter named 'Nartosabdo' as he is so commonly known in Solo, and 'Pak Narto' by some of my Javanese informants) is one of the most influential performers of Javanese gamelan music since Indonesian independence in 1945, and is known through his dominating presence in the media via radio, television and cassette productions (which are now also available on compact disc). Ki Nartosabdo is particularly regarded as not only a composer and a dhalang but also a kendhang player. Ki Warsitodiningrat (more commonly known in Solo as Bapak Cokro) is also famous for his new compositions and his performance and teaching career in Java as well as in the United States of America.

Warsitodiningrat was born into a royal family in Yogyakarta, he was the son of Prince Paku Alam VII and was brought up as the son of the leader of the court gamelan (Brinner, 2008: 144). Warsitodiningrat was inquisitive about gamelan theory, and questioned many musicians about their performance but did not receive much guidance from them. He set up his own school for pesindhèn and became the musical director at a radio station in Yogyakarta, this gave him the opportunity to broadcast freely. Brinner comments, 'Broadcasts and recordings under his direction contributed to the spread of Solonese compositions and gamelan performance style in an area that had a distinctive Yogyanese repertoire and style' (ibid.: 146). It was in 1945 when Indonesia gained

independence that Warsitodiningrat was working at the radio station, this was also the time when Nartosabdo was breaking onto the scene as a composer. Warsitodiningrat is world renowned for his gamelan compositions, and taught many students including Mantle Hood in Yogya in the 1950s, who was the first known American ethnomusicologist to study gamelan music at such a level (ibid.: 147). Warsitodiningrat went on to teach at the California Institute of the Arts between 1971 and 1992 for which he became well known in the western academic and performing arts circles. His compositions are now known and played across the world.

Like Warsitodiningrat, Nartosabdo is renowned for his influential contribution to Javanese gamelan music as a composer but he is also particularly known for his innovative kendhang style. Nartosabdo also succeeded in advocating many regional styles and repertoire items (Sutton, 1991: xvii). As a composer, dhalang and musician, he flooded the music scene with his enthusiasm for performance and new creations. Nartosabdo was born in a small town called Wedhi, near the area of Klaten, between the court cities of Solo and Yogyakarta. To this day, Klaten is an area abundant with dhalangs and gamelan musicians and is rich in performances attracting listeners from the local area as well as gamelan and wayang audience members from distant locations.[43] Unlike many dhalang and musicians, Nartosabdo was not from a particular musical lineage or 'artists family' (as they are so commonly known in Solo), but he still managed to become a famous musician and dhalang without this familial musical influence. His father could play gamelan, but did not make a living from it (Supanggah, 2011: 242). Nartosabdo moved to Semarang in his twenties, where he resided until his death in 1985 (Hadiraharjo, recorded interview, 2010). He is famous for his broad interest and use of musical

[43] My kendhang teacher, Bambang Siswanto is from Klaten. He invited some other visiting students and I to his home where we frequently attended klenèngan and wayang performances. There were many musicians at these events and Siswanto often talked about the many dhalang in his home area.

traditions from Sunda, Bali, Java, and Western influences. These influences were all strongly portrayed in his compositions throughout the course of his career. 'Condhong Raos' is the group Nartosabdo founded in the late 1960s and it is the group he is most famous for performing with and composing for. *'Condhong Raos'* when translated to English, literally means 'inclined feeling'[44]. In an interview on 9th February 2010 with Saguh Hadiraharjo from Klaten, an original member of Condhong Raos, he told me about his experience as a musician in the group and gave me some insight to the life of Nartosabdo. He explained the group consisted of about twenty-five musicians, and played a variety of both traditional and new compositions by Nartosabdo. According to Hadiraharjo, Nartosabdo was an impulsive, spontaneous man, he composed music on the spot, and often ideas for his compositions came from daily activities that inspired him. Hadiraharjo shared that Nartosabdo once wrote the piece 'Ladrang Pariwisata' because as '*Pariwisata*' means 'tourism' and he had been out walking this gave him the idea for the title of the composition. Nartosabdo knew what people would like to listen to, and he worked with that, flooding the music scene with new compositions and his energetic music and personality (Hadiraharjo, 2010, recorded interview).

Warsitodiningrat is also famously attributed for his new compositions. Brinner notes that he became widely known through his compositions at a time when very few Javanese composers were well known (2008: 146). Warsitodiningrat rivalled Nartosabdo's influence as a composer, and as Brinner states, his compositions 'included catchy songs, sometimes with messages that served government needs such as encouraging communal collaboration or educating the public about something as mundane as traffic safety. But his compositional output included far more ambitious

[44] This is according to my language teacher, Lukman Aris, when I asked him to translate 'Condhong Raos' in my interview with Saguh Hadiraharjo. However, according to Sutton, 'Condhong Raos' means 'harmonious/agreeable feeling' (1991: 219).

efforts' (ibid.). Both Nartosabdo and Warsitodiningrat composed many light-hearted, likeable, memorable pieces that have remained popular within repertoire played today. Whilst the rise of 'gendhing kréasi baru' (newly composed pieces) was flourishing due to composers such as Warsitodiningrat and Nartosabdo, there was another trend taking place, called 'gamelan kontèmporèr' within the institutional settings. Marc Benamou discusses this:

> Even more radical than gendhing kréasi are the developments that go under the rubric of gamelan kontèmporèr (contemporary gamelan), which, according to Rustopo (1991: 13-15), began in the 1970s with the founding of the PKJT (Pusat Kesenian Jawa Tengah – "Arts Center for Central Java"), a government-run-institution attached to ASKI that was devoted to experimentation in the arts. The PKJT was the brainchild of Gendhon Humardani, the founder of ASKI, who came to believe very strongly that the only way for the Javanese arts to survive was (1) for trained artists to bring them in line with the zeitgeist of the modern era; and (2) to raise the general public's consciousness so that it could appreciate the new art forms (Rustopo 1991:84). (Benamou, 2010: 11)

Whilst 'PKJT' believed that the general public needed to be aware of 'contemporary gamelan' music, according to Benamou it 'had virtually no impact on the music-making outside ASKI/ STSI/ ISI (ibid.: 12). Benamou comments he was not aware that these contemporary gamelan pieces were ever performed outside of an institutional setting whilst he was in Solo. He did say, however, that although these pieces were not so regarded outside of the institutional scene in Solo, they did have an effect on the

western gamelan scene (ibid. 13). [45] Nartosabdo and Warsitodiningrat's new compositions were performed within medleys of traditional pieces at traditional klenèngan and wayang performances. In her study of bedhaya dances, Clara Brakel-Papenhuijzen explains that there was a phase in time where not all of the Kraton artists were in favour of the 'kreasi baru', but rather there was a new rise in pre-war Kraton compositions. She explains:

> Under their influence the new compositions called kreasi baru showed a radical break with aesthetic norms, to such an extent that the support of older Kraton educated artists waned, in favour of the younger generation with its views based on 'modernity'. But by 1982 a new wave seemed to have set in, with a renewed interest in 'asli', original pre-war Kraton compositions'. (Brakel-Papenhuijzen, 1997: 27)

Despite some of the Kraton musicians disliking these newly-composed pieces, Nartosabdo and Warsitodiningrat's music was accepted and liked by many musicians at the time and this was evident as their music quickly became popular and in demand. Nartosabdo's group Condhong Raos recorded hundreds of tracks, which became hugely popular in Java and on an international level.

Hadiraharjo recalled his experience playing in Condhong Raos under the leadership of Nartosabdo, and explained that some musicians had fixed positions in the group, but he played wherever he was needed for rehearsals or performances. For example, if a vocalist was needed, he would sing; if a gendèr player was needed, he would play gendèr. Hadiraharjo described how the group was formed

[45] Many institutional and non-institutional gamelan groups in the United Kingdom (as well as many other countries across the world) frequently perform contemporary gamelan pieces.

and this is the 'story' he told me, translated by my Indonesian language teacher, Lukman Aris:

> It started when my friend and I had a gig somewhere in Solo in a place called Mawah, and on the same night Pak Narto was performing a wayang sponsored by the local government. After we finished our gig, we knew Pak Narto was performing so we went to see the wayang. At that time Pak Mujiono, from the RRI station was there, and he knew that we had come to see Narto's performance. My uncle was also there. He asked one of us to play the drum for the Sagna part for the goro goro – the fight of the long jawed one. When my uncle Srimoro, played, Pak Narto turned his head to see who was playing. After that he told his aid, the one that sits behind the dhalang, to tell the drummer (my uncle) not to go home until he had finished. When the wayang finished Pak Narto came to talk to him. He visited this area of Gombang, and then appointed local musicians to be his players, which was when Condhong Raos was established around 1967 or 1968. (Hadiraharjo, 2010, recorded interview)

I asked Hadiraharjo if he thought Nartosabdo had intended to set up a group at that time, or if it may have been his uncle's drumming that spontaneously inspired the idea that night at the wayang. Hadiraharjo believed that the clue is in the name of the group, 'Condhong Raos', meaning 'inclined feeling', or as he put it, 'feeling of matching each other'. Hadiraharjo informed me that Nartosabdo felt that the people from the area of Gombang liked his style, and he too liked theirs. He wanted to play gamelan with them and the feeling was mutual. Hadiraharjo also explained that

before Nartosabdo died, he expressed his trust and desire for him to take care of the group's future klenèngan and wayang performances on his passing. He informed me that Condhong Raos was not confining or restrictive; for example if a member had another performance to play for then that would not be a problem with Nartosabdo. No formal rehearsal times were in place except when there was a new piece that needed to be recorded. Hadiraharjo explained that the musicians of the group could already play, so therefore they did not need to be taught, but rather 'he set up the group and we played'. Hadiraharjo referred to Condhong Raos as a 'container'. He believes Nartosabdo was the one to fill the container, and the group grasped 'with ease' everything Nartosabdo wanted them to play (Hadiraharjo, 2010, recorded interview).

Hadiraharjo further explained that the group played 75% Condhong Raos repertoire, and 25% Solonese traditional music. He mentioned that at a formal performance, for example a formal wedding, they would not play Nartosabdo's compositions initially, but rather they would play traditional gamelan repertoire and then play the 'fun' music later on. Hadiraharjo described Nartosabdo's manner in rehearsals and said he was an impulsive, spontaneous man and would rarely have a plan for a rehearsal. I asked if anyone else co-composed pieces for the group, or gave contributions to the pieces, but Hadiraharjo explained they were '150% Pak Narto's idea', except one case he recalled, when someone else wrote some lyrics and Nartosabdo composed a piece for them. Nartosabdo often wrote lyrics first, then created a melody to suit the lyrics, and then came the balungan to form the basis for the composition. Hadiraharjo commented that Nartosabdo rarely notated anything, but when he did, his writing was not clear; however, one aspect of his

composition style that was clear from his notation is the off-beat rhythm he so frequently used (Hadiraharjo, 2010, recorded interview).

Soedarsono of Kentingan in Solo, explained to me that Nartosabdo made his own versions of pieces including more elaborate patterns, and 'like a revival, he made it more vivid and lively...around the seventies he made his debut, his manoeuvre'. Soedarsono recalled the time when he first heard Nartosabdo play, when he himself was about nineteen years old. He mentioned that Nartosabdo used the popular piece 'Ketawang Subakastawa' and made a more elaborate version of it, which he featured within his wayang performances when he accompanied the scene of the hermit coming down from the mountains. Soedarsono commented at that time he did not have a television or cassettes to listen to, so he could only listen to gamelan music on the radio. He believed that Nartosabdo was 'not the best dhalang, but he was the best composer'. Soedarsono further explained that he felt Nartosabdo was not so famous because he was a dhalang, but rather because he was a musician. He further clarified that he feels Nartosabdo's popularity as a musician rose more easily due to his work as a dhalang, because he was able to ask the wayang gamelan group to play his own music at his performances, so they then gradually also found their way into the klenèngan performance setting (Soedarsono, 2010, recorded interview).

3.3 Ki Nartosabdo's Style and Popularity

There are many superb and respected gamelan musicians in Solo today, but what is it that makes some musicians stand apart from others? What makes them recognised both nationally and internationally? In relation to well-renowned Javanese performers, Anderson Sutton describes groups such as Condhong Raos, as having 'superstar status' (Sutton, 1991: 217). Sutton feels these musicians tend to play repertoire not only from

their home region, but also from other Javanese regions. Nartosabdo is greatly accredited for this kind of performance practice and for developing his compositions from regions all over Indonesia. It was Nartosabdo's urge and desire to travel to new places and indulge in the music he found there which contributed to the diversity of his compositions. Although he was based in Semarang, he often travelled, for example to Bali and then returned home to compose music based on what he had heard there. The same applies to music he heard whilst in Sunda, Yogyakarta and Solo. It was this that made him stand out as a composer and musician. Many musicians in Solo today say there have been several good composers over the years, but they do not know of anyone as influential as Nartosabdo (Dwidjomartono; Hadiraharjo, Soedarsono, Witoradyo, recorded interviews). Hadiraharjo believes, 'he showed up and appeared at the right time. He was a great composer born at the right time' and that 'he knew what people would like and he knew the market' (Hadiraharjo, recorded interview, 2010). Nartosabdo had the insight to know what was going on at that time, and his musical style created what became known as 'Nartosabdo style', which is still highly regarded and talked about today.

The recording industry played a vital role in the success of Nartosabdo and Condhong Raos. Nartosabdo's compositions were frequently broadcast on the radio, which greatly assisted in the rise of his popularity. Sutton notes 'commercial cassette recordings of top groups, such as Ki Nartosabdho and Condhong Raos, are the main source of gamelan music on the private radio stations, and these are predominantly Solonese' (Sutton, 1991: 199). Condhong Raos recorded many tracks including both wayang and klenèngan recordings. Hadiraharjo explained that one producer would ask them to record about seven tapes at a time. As many producers worked with them, some of the same pieces were recorded many times. Due to recording so

much a month over a period of twenty years, it would have amounted to them making thousands of recordings in total (Hadiraharjo, 2010, recorded interview). Hadiraharjo further explained that people of Solo and the surrounding areas immediately heard of Nartosabdo and Condhong Raos through the radio broadcast of their recordings, and due to this popularity the group was regularly invited to play many performances in Solo (ibid.). Sutton commented 'Condhong Raos, with him [Nartosabdo] at the drum, was a major force in shaping karawitan, primarily through the wide dissemination of their many cassettes (on many labels) in the 1970s and 1980s, with RRI Solo and Riris Raras also providing widely emulated styles of ciblon playing' (Sutton, personal communication). Sutton further explained, 'the growth of popularity of regional styles, such as Banyumasan, Jawa Timuran, and even Semarangan, was due largely to Nartosabdo's versions of pieces from those regions/repertories and his new compositions explicitly inspired by those styles. This involved ciblon playing that was in close imitation of Banyumas drumming (with kulanter-type ketipung, placed and played vertically, using just one head) and Jawa Timur drumming (imitating the larger, louder gembyak drum of the Surabaya/Jombang/Malang regions)'(ibid.).

Nartosabdo's drumming with Condhong Raos was a trademark for the group and his drumming style became so recognisable and imitated by others through to the popularity of his recordings. Sutton commented, 'Since his recordings were sold and broadcast so widely for so many years, it is clear that his drumming with Condhong Raos was very influential, particularly since Javanese musicians did not and still don't make much use of notation for learning ciblon (Sutton, e-mail message to author 6 April 2013). Many Solonese musicians describe Nartosabdo's drumming as being quick in tempo, full of elaborations and excitement. Solonese musician and gamelan teacher

Soedarsono, explained that Nartosabdo's playing is faster than the Solonese style, and he also took some patterns from Yogyakarta style kendhangan (Soedarsono, 2010, recorded interview). Prior to the establishment of Condhong Raos, Nartosabdo played drum with a *wayang orang* group (wayang performed by actors).[46] According to Hadiraharjo, the wayang orang group first recruited Nartosabdo as a drummer on an occasion when they played in Klaten and the usual drummer was unavailable to play. At this time the leader of the group asked his elder brother to find a drummer, and he asked Nartosabdo. Apparently when he played he still wore shorts as he was a young boy at that time. Hadiraharjo explained that it was this wayang orang leader who encouraged him to be a dhalang because he thought Nartosabdo's verbal ability was good, so he therefore 'qualified' as having the right attributes for it. Hadiraharjo further commented on this quality:

> It is the ability to talk, to tell a story, and Narto could do that. He was very good when he was telling stories. When Nartosabdo told certain stories even I cried because I was really moved by how he chose his words and descriptive tone. (Hadiraharjo, 2010, recorded interview)

Musicians in Solo today generally discuss traditional Solonese kendhang playing in terms of 'Solo style', which largely refers to the *alus* (refined) style of drumming as heard in the Kraton and at many traditional klenèngan performances today. However, when one uses the phrase 'Nartosabdo style' kendhangan, it often refers to his eclectic mix of drum styles, played in a faster and louder manner than that of Solonese drumming, which is recognisable to an experienced listener. Soedarsono also explained that he feels Nartosabdo played traditional Solonese gamelan in a more lively fashion

[46] The Indonesian word '*orang*' translates to English as 'person' so therefore '*wayang orang'* is wayang theatre performed by actors rather than puppets.

and he explained this was due to Nartosabdo's experience of the Yogyanese style. Solonese patterns are similar when played in Nartosabdo's style, but he changed the *sekaran* and *singgetan* (ciblon patterns) to suit his own manner of playing. Drummer Witoradyo of Klaten described Nartosabdo's drumming style:

> He took bits from Yogya, Solo and anything that sounded energetic. Pak Narto was an onstage musician. One of the characteristics of stage performing is how to attract an audience to come. He could play something interesting, loud and energetic. Most of his elaborations were taken from dance céngkok [patterns] because they're loud and clear. (Witoradyo, 2010, recorded interview)

Witoradyo felt Nartosabdo recognised people's desire to hear gamelan played on a louder and more energetic level to that of traditional Solonese repertoire, and in doing so he responded to this with his playing style and in his compositions. Hadiraharjo commented that he does not know of any other musician as influential as Nartosabdo, and mentioned:

> Almost everyone can compose music, but to make a composition which is good, and the public like it, is something not everyone can do. For example there was another dhalang who composed some pieces and they were played in public but were not as popular as Nartosabdo's music. (Hadiraharjo, 2010, recorded interview)

I also spoke to another Solonese gamelan drummer and teacher, Mudjiono about Nartosabdo's popularity. Mudjiono recalled listening to Nartosabdo perform when he was a child and sees his lasting influence amongst traditional gamelan players today.

> Basically Nartosabdo was a very creative musician. Not just creative, but he understood the market so to speak, in terms of the gamelan world. He understood what people like to listen to here and he made pieces that felt refreshing. I didn't come from an artist's family, I came from a normal family in Malam, but I listened to Nartosabdo's pieces and found them refreshing. I now believe even if someone doesn't come from an artist's family so long as they have interest, will and desire to learn, they can learn and play in a creative way. (Mudjiono, 2009, recorded interview)

Witoradyo believes there are three reasons as to why Nartosabdo has remained so popular amongst musicians in Solo today:

> Firstly, his pieces are easy to memorise, secondly, every instrument would be involved and thirdly his music is refreshing. Also his pieces would not be as publicised as Solo pieces. In terms of Solo style you have to think about which céngkok suits the pieces etc... But Natosabdo's is quite loose. For example whatever is nice to hear then that's alright. (Witoradyo, 2010, recorded interview)

Witoradyo believes a lot of musicians like to play Nartosabdo's compositions because many of them are short, entertaining pieces and they are quite simple compared with much of Solo's traditional klenèngan repertoire. He feels that nobody else has had as strong an influence on the traditional gamelan scene:

> In creating pieces, he made them not like any other. The Budyan Kraton pieces were too difficult for villagers to play, but after Natosabdo composed his own versions of these, they were easier

> and people can play them. It is different between inside and outside the Kraton. Looking at Natosabdo's and the Kraton pieces, Nartosabdo's versions are easier to play (Witoradyo, 2010, recorded interview).

Soedarsono also revealed that he regards Nartosabdo as the first person to have such an extensive impact on gamelan music, especially in terms of successfully adding so many pieces to what is now a commonly-played repertoire. Soedarsono believes Nartosabdo's musical style was so popular because he took and fused influences from different areas including Bali, Sunda, Banyumas, Solo and Yogyakarta (Soedarsono, 2010, recorded interview). Wakidi Dwidjomartono too spoke about the influence of Nartosabdo and explained:

> There were people who were influential and composed their own music, but not as influential as Nartosabdo. For example, Pak Yadi also composed pieces. Usually people compose music for their own group but Nartosabdo composed for everybody and everybody liked it. (Dwidjomartono, 2010, recorded interview)

Dwidjomartono was clear that Nartosabdo's music was well received, so I asked him to tell me more about the public reaction to Nartosabdo's playing style. He responded by telling me a 'story':

> I have a story: before, in the times of RRI with Bapak Mujiono, he was not happy to hear Nartosabdo's style because he did not like it. He was fanatic about Solo style, but then that may have been because of his generation. But there was someone there called Bapak Cipto Suwarso, one of Bapak Mujiono's colleagues in RRI who did like it, so he is one of those people who accepted

> Nartosabdo and he played in Nartosabdo's group. Bapak Cipto liked to play Nartosabdo's style. He was the same age as Pak Narto and they collaborated a lot, sometimes Bapak Cipto gave the vocal part for a piece that Pak Narto composed. (Dwidjomartono, 2010, recorded interview)

Dwidjomartono continued to describe Nartosabdo's popularity, by saying it was not long before people started to 'get it', and 'when the pioneers of the RRI passed away, other people started to like it. Nowadays most drummers like Nartsosabdo style and a lot of drummers from ISI play Nartosabdo style' (ibid.). In response to this, Wakidi's wife, Kathryn Emerson (who was present at the interview) explained that at RRI there were several musicians whom had studied under Mujiono including Wakidi Dwidjomartono, Wakidjo, Darsono and Witoradyo. They studied at Mujiono's house everyday and learned Solo style. Dwidjomartono recalled that whilst at Mujiono's house it was unacceptable to play Nartosabdo's style (ibid.). However, as these musicians later grew to develop their own styles, many of them included Nartosabdo style in their own playing.

The high regard for Nartosabdo's musicianship was clear through the responses from my interviewees in Solo. It is evident from these current Solonese musician's stories and experiences that Nartosabdo is still highly regarded by musicians living and performing in and around Solo today, and therefore his style will exist and continue to be passed on down to the next generation of musicians due to the very nature of the progression of influences. As stated by Rahayu Supanggah, Nartosabdo 'showed his capacity to become a maestro, to develop his own school of thought and become one of the most idolised and emulated musicians in the field of Javanese pedhalangan

[puppetry] and karawitan, at least until the end of the 20th century' (Supanggah, 2011: 242).

3.4 Other Notable Drummers

There are several other musicians who have further developed an individual Solo style including the more locally known Mujiono, who is another of Solo's well-known musicians, particularly within the local gamelan community. He is associated with RRI and is regarded for his unique kendhang style. Whilst he is not a famous composer and dhalang like Nartosabdo, Mujiono is recognised for his innovative kendhang style and also for his interesting views on varying gamelan topics. In the online Darmouth Listserv Archive,[47] Barry Drummond explained that Mujiono was the musical director of the Argo Dhalem group, which held regular klenèngan events in Solo in the late seventies and early eighties, and that he once played at RRI Jakarta for President Sukarno (Drummond, 30 January 2008). So Mujiono was a well-known musician and character in the music scene at this time in Java. In 2008, Kathryn Emerson described Mujiono's interest in gamelan theory and times when he held discussions about *garap* (approach/treatment of a piece) at his house. She explained that Wakidi Dwidjomartono attended occasionally, alongside several other key players from Solo. These discussions were not focused on kendhang, but rather on rebaban, vocal music and general garapan. Emerson describes Mujiono as being greatly interested in varying aspects of gamelan music theory and traditions, and that he had some very interesting ideas and theories. Emerson recalls times she spent with Mujiono in the nineties:

> I spent many, many an evening in the early 90's listening to him expouse his highly unusual opinions on the meanings of various gendhing titles, the religious symbolic meaning of each main

[47] As discussed in chapter one, the Dartmouth listserv website is an online discussion archive which any member of the public can join and receive updates of discussions and new threads by e-mail.

> instrument and the synergetic nature of gamelan (kendhang - that's Islam, rebab - that's Christian, gendèr – that's Hindu (?), the technique and rationale for tuning a ciblon up as you play, bit by bit, reaching a full and satisfying tuning only by the first gong… various wayang pieces and their uses/why, and a whole range of other topics. (Emerson, 29 January 2008)

Seemingly Mujiono had many ideas and theories about gamelan, as well as being a keen player who developed a recognisable style amongst many gamelan musicians in Solo. Musicians such as Dwidjomartono may have assisted in popularising Mujiono's style, for example, Emerson explained that she feels Mujiono's kendhangan can be categorised as 'idiosyncratic/fringe proliferated into the mainstream by a popular star (Bapak Wakidi)' (Emerson, 29 January 2008) Emerson commented that Mujiono's version of kendhang *céngkok* (patterns) such as ngaplak, magak, kengser, peralihan and rangkep, were not always clear, but that her husband, Dwidjomartono, began to learn and perform these céngkok. Emerson believes it is due to the manner in which Dwidjomartono tunes up the ciblon that allows the drum to pierce through the sounds of the other instruments, which in turn promoted these stylistic céngkok as they were more easily noticed when played by Dwidjomartono at klenèngan events. According to Emerson, in both Solo and Jakarta Dwidjomartono's drumming of Mujiono's style has sometimes been accredited as being created by himself rather than a progression of influence from Mujiono. On each occasion Dwidjomartono has corrected the assumption and explained the influence, but he feels this mistake is understandable because many of the younger players in Jakarta do not know of Mujiono (Emerson, 28 January 2008). As described previously, Mujiono was known for tuning up the ciblon *as* he plays through the irama, but Dwidjomartono tunes the ciblon *before* he plays.

Dwidjomartono is known for tuning his ciblon higher than many other drummers choose to, so his ciblon playing is easily audible through the sounds of the other gamelan instruments. As well as tuning up the ciblon whilst he plays rather than beforehand, another of Mujiono's stylistic kendhang features is noticable in particular patterns such as his ngaplak, kengser and magak (ciblon patterns played at specific points in the irama) when he plays in what Emerson calls a 'perpetual motion', in a manner in which one would wonder if he will ever find his way out of the circular feeling he creates when playing. Apparently at klenèngan events 'people start laughing and can't figure out how he got there' (Emerson, 31 January 2008).

Although not so well known on an international level, it is apparent Mujiono has developed a recognisable kendhang style within the Javanese gamelan community in Solo and this may have been popularised by the musicianship of drummers such as Dwidjomartono amongst others whom have incorporated his style into their own.

As discussed at the beginning of this chapter, there are particular people associated with playing in the various micro-scenes of performance in Solo today, and in doing so various musical styles are carried through to the next generations of musicians, some of whom are more associated with specific places than others (for example, Darsono Hadiraharjo is often seen performing kendhang at the Mangkunegaran as well as at klenèngan across the city). As many musicians tend to adopt a combination of styles in their playing, the origin of the varying kendhang styles in Solo is not always transparent, but the transmission of such musical and artistic influences through the generations in Java may be clearer to those who know a musician's direct lineage.

3.5 Individuality and Playfulness within the Performance Setting

Kendhang playing, and particularly kendhang ciblon drumming, is a highly personal performance practice open to one's own interpretation both in terms of timbre and texture as well as patterns, ornamentation and elaboration. In addition to musicians' musical backgrounds, their surroundings are highly influential on the manner in which they perform, and this may vary from one performance to another. Javanese musicians do not consider the Western musical understanding of the term 'improvisation' to be a practice used within traditional gamelan performance, but rather they see additions or changes in their playing as being ornamentations and embellishments. Highly regarded musician, composer and teacher, I.M Harjito, explained to me that the Javanese understanding of ornamentation and embellishment is termed 'wiled' which he described as follows:

> 'Wiled' means adding some the new ornaments on the formal céngkok, so you cannot entirely step out from the céngkok but you can ornament it. If you play with your own group or friend you can find or create more new ornaments, or by listening to another player you could get something new. (Harjito, e-mail message to author, 25 March 2013)

Kendhang players therefore create their own versions of traditional *sekaran* (ciblon patterns) through listening to other players, but in doing so they would generally still keep the core essence of the pattern recognisable. *Irama wilet* and *rangkep* (sections of traditional compositions which usually feature kendhang ciblon) allow the drummer vast scope for ornamentation due to the decorative nature of the ciblon repertoire. Some drummers will even use this opportunity to play with a mischievous style, for example in a relaxed klenèngan setting, a drummer may choose to approach a piece in a playful

manner and include a vast amount of ciblon embellishment, which may not be deemed appropriate within more serious circumstances. Marc Perlman referred to playfulness, stating, 'rangkep is where most of the musical fun happens: musicians imitate each other and tease each other. It is where musical jokes are most likely' (Perlman, 7 October 2000). I asked Dwidjomartono what or who it is that influences the way he plays, and he revealed:

> It is about the place and if my friends are playing. Like when I play with my friend Pak Yadi, he is very serious. If I play Pak Narto style doesn't like it so instead I play Solo style. Like at the Pujanggah Laras Klenèngan when Pak Soearsono will joke around when Pak Yadi would like to play something serious, the gérong will tell him to go home [laughs]. (Dwidjomartono 2010, recorded interview)

I also discussed musical expression and embellishment with Soedarsono and asked if he feels anyone or anything particularly influences the manner in which he plays:

> I don't only play my own style. I believe music and art in general is a compilation of influences from other artists. In music especially it is about feeling, and whatever you feel you play. It also depends on the situation, if I play at a friend's wedding, I am free to play anything, but if it is a formal situation, I don't mess around, I play more formal. (Soedarsono 2010, recorded interview)

The 'formal situation' Soedarsono spoke of would typically refer to, for example, a klenèngan at the Kraton or the Mangkunegaran, or an RRI live radio broadcast. However as he described that at an event such as a friend's wedding, or klenèngan with

a relaxed atmosphere, he feels free to play liberally. I have been to many informal klenèngan where Soedarsono has been present, and he has indeed played in a relaxed, jovial manner and provided entertainment to guests at the klenègnan and other musicians by his humorous personality. I asked Soedarsono if most musicians would embellish their style within performances, and he said it greatly depends on a drummer's personality:

> Not every drummer would play elaboration so it depends on who is playing. Secondly it depends on a situation if you play as a drummer in a performance and there is a beautiful pesindhèn [singer] I would play a different elaboration to impress her. I believe the quality of the pesindhèn gives influence to a player's mood. If a particular pesindhèn sings and she's not very good then the players will think "ah, this one again", and it will really influence their mood. It's not only the pesindhèn, other players would influence my mood, if a bonang player plays something not very nice then it would turn my mood, I might look at them to say "what are you doing" (laughs). (Soedarsono, 2010, recorded interview)

Soedarsono went on to explain the jovial manner of Mujiono's drumming, saying he 'only elaborates on parts of the drumming for a joke':

> He has this ability to play around with the tempo, and he also uses different styles from the general céngkok that people would play, especially playing around with tempo. He plays at the Pujangga Laras klenèngan. Usually when he comes to the klenèngan he would only play drum a little, and he wouldn't play

> until late, just before the night ends and he would joke around with his drumming, for example in a bridge céngkok from one irama to another, he would play his own elaboration, and it would be funny so people would just laugh. (ibid.)

The humorous interaction between players is apparent at klenèngan performances, particularly in the informal settings of klenèngan held in musicians' homes. Another anecdote about humorous ciblon playing is evident in a story told by Emerson:

> My favourite lightheartedness/humor in drumming story, which I've told many students of Bapak Wakidi's. There was a very unusual and off-kilter/syncopated pattern my husband played in Gendhing Onang Onang once at a klenèngan. I studied it exactly from the recording weeks later, and tried to imitate every single stroke. Then when I played it at some rehearsal he said, "your Onang2 sounded fine tonight, but lose that weird pattern you played after the gong-where did you get that?" I told him I studied it from a cassette of his own playing and he didn't believe me until I finally put on the cassette and he listened and then said, "oh that was just some really fat woman who happened to walk by!". (Emerson, 7 September 2011)

Emerson's anecdote suggests that advanced Solonese ciblon drummers are improvising on patterns based on their surroundings, such as whether a setting is informal or formal.

Without improvisation, styles could remain fixed, but as Supanggah described, style develops rapidly and easily undergoes changes:

> Style is something which is relative, and undergoes rapid developments and changes in accordance with the changes in the

> current era and surrounding community, including both the community of karawitan performers and users. The appearance of creative, talented artists leads to the birth of new karawitan styles: personal styles, group styles, local styles, regional styles, functional styles, and styles of a particular era, for example Nartasabdha style,[48] ISI style, Sragenan style, kethoprak style, and so on. (Supanggah, 2011: 120)

Supanggah describes the 'birth of new karawitan styles' as being derived from innovation, which was and still is developed outside of the Kraton. Whilst the Kraton is still classed as hosting the most 'classical' and 'alus' displays of the gamelan musical tradition, musicians outside of the Kraton are not tied to such strict performance and stylistic expectations. Village gamelan players as well as Solonese players that are not connected to the courts are considered to be less restricted and are free to interpret music as they wish. It is therefore outside of the Kraton that a great amount of new innovation and invention of musical styles have been created.

As described, Nartosabdo is particularly internationally acclaimed for his innovative compositions and performance style, and the musicians discussed in this chapter including Wakidi Dwidjomartono and Mujiono have also become well-known and regarded amongst the Solonese gamelan community for their distinctive musicianship. Solo is a city blossoming with new and upcoming performers whom are all being influenced by their predecessors, which in turn promotes the idea of the progression of influences within the city's various micro-scenes of performance.

[48] It is interesting that Supanggah spelt Nartosabdo's name with an "h", because reliable sources in Java have confirmed to me that there is in fact no "h" in his name, so it would be 'Nartosabdo' as opposed to 'Nartsabdho'. I have also been advised there is no such word as 'sabdha' but there is a meaning in Javanese for 'sabda'. The "a" rather than the "o" at the end of his name seems to come from sources saying Nartosabdo preferred to spell his own name with an "o" rather than an "a". This is apparently also the case with Solo's renowned drummer, Wakidja who prefers to spell his own name as 'Wakidjo'. (as advised from Kathryn Emerson, personal communication 5 June 2010).

Evidently musicians not only incorporate influences from their elders in their playing but also from their performance surroundings. Even though so much of the Javanese gamelan tradition is embedded in tradition and convention, different kendhang styles influence one another and allow for new innovations to arise, without which style could remain static and not evolve and develop in performance. Supanggah states 'this is how the dynamics and creativity of karawitan continues to exist and develop. This is also why the existence of karawitan is also guaranteed to thrive, spread, develop, become enriched, and continuously improve' (Supanggah, 2011: 120).

Having thus far described and discussed varying aspects of the klenèngan performance setting in Solo and who plays within this setting, the following chapters four and five explore the musical place and function of the kendhang within the ensemble, with specific focus on the kendhang ciblon.

4. The Kendhang and its Place and Function within the Ensemble

Following the introduction in chapter one, chapters two to four have explored the history of the kendhang and who plays within the performance setting in Solo. This chapter and the following one describe the function of the kendhang, the role of the drummer and how the instruments are played, with particular emphasis on the kendhang ciblon. These chapters may be particularly interesting for a gamelan musician who wishes to learn about the role and function of drumming and learn some drum patterns using the notation and corresponding sound files provided.

4.1 The Kendhang

Figure 6: Kendhang ageng, kendhang wayang, kendhang ciblon and kendhang ketipung. York, 2012.

Figure 6 is a photograph of the four kendhang featured within the Javanese Gamelan ensemble: kendhang ageng, kendhang wayang, kendhang ciblon and kendhang ketipung. Each of these kendhang are two-headed and barrel shaped, with one drumhead larger than the other. Several Javanese musicians have suggested that a kendhang is of finest quality when made from jackfruit wood, because it is known for its density yet it is not heavy (Harjito, e-mail message to author 25 March 2013). The drumheads and drum straps are made of various types of animal skin. Goatskin is often used for the ciblon drum and this is viewed as ‘preferable by many drummers’, whilst cow skin is usually used for the larger kendhang ageng because it produces ‘deeper,

heavier sounds' (ibid.). Javanese gamelan musician, Aris Daryono, agreed with Harjito's opinion, stating 'thick skin gives a different mood as it is heavier in sound. Some prefer to have drums with thinner skins as they are lighter to play and they produce a brighter sound, which is good for jolly pieces' (Daryono, e-mail message to author 20 March 2013).

Due to the physical construction of the kendhang, they have the ability to produce a variety of sounds. Many drum strokes produced on the largest of the kendhang, the kendhang ageng, can also be played on the smallest of the kendhang, the kendhang ketipung. Each drum has one drumhead capable of producing a deeper sound than the other due to its larger circumference. The exact size of each kendhang has not been standardised, so therefore some kendhang ciblon, for example, are smaller than others.

Figure 7 (overleaf) is a photograph of the *kendhang ageng* mounted on a drum stand, with the *kendhang ketipung* placed on the floor. The kendhang ageng, also known as 'kendhang gendhing', is the largest within the drum family and therefore has the deepest tone of the drums used within the ensemble.[49] It can be played by itself or in conjunction with the smallest of the drums - the kendhang ketipung. When these drums are played together they are collectively referred to as 'kendhang kalih', which is a 'two-drum' style of playing. The drummer has the ability to use the kendhang kalih to play slow tempo drum strokes or faster paced rhythms and combinations of strokes. In the performance of many traditional gendhing, the drummer will initially play sparse patterns on the kendhang ageng and will then transition to the two-drum kendhang kalih style and/or kendhang ciblon style.

[49] I have also heard the 'kendhang ageng' referred to as 'kendhang besar', because in Indonesian this means 'large drum'. However, from here on I will refer to this drum as the 'kendhang ageng'.

Figure 7: Kendhang kalih,
York 2012

Figure 8: Kendhang ciblon (on stand) and
Kendhang wayang, York, 2012.

Figure 9: Kendhang ciblon, York, 2012.

The *kendhang wayang*, as illustrated beside a kendhang ciblon in figure 8, is a medium-sized drum and although it is similar in appearance to the kendhang ciblon, generally the kendhang wayang is noticeably larger. Traditionally speaking it is only

used to accompany wayang performances. However, in recent times it has also become common to see the drummer play the *kendhang ciblon* at a wayang performance.[50]

Figure 9 is a photograph of the *kendhang ciblon*. Typically it is slightly smaller than the kendhang wayang and is used in klenèngan repertoire to play rhythmically complex and flourishing, energetic patterns. In addition to featuring strongly within the traditional klenèngan repertoire, it is played to accompany dance and is occasionally also played at wayang performances. The kendhang ciblon's repertoire involves complex combinations of drum strokes and schematic patterns that drummers learn in order to know how to *garap* (approach/treat) a piece. When beginning to learn to play the kendhang in Java, the drummer would often begin their study of the instrument with the kendhang ageng and kendhang kalih, and then advance to learn the more rhythmically challenging and flourishing patterns of the kendhang ciblon (Prehatin, e-mail message to author 31 October 2013).

The *kendhang ketipung* is the smallest of the drums and is usually played in conjunction with the largest of the drums, the kendhang ageng (kendhang kalih style drumming). It is only capable of producing a few sounds compared to the vast array of sounds and combinations of strokes that can be produced by the kendhang ciblon.

Figure 10: Kendhang stand, York, 2012.

[50] This observation is based on personal experience having attended many wayang performances in and around Solo between 2003 and 2010.

The kendhang ageng, kendhang wayang and the kendhang ciblon are usually mounted on wooden stands, as illustrated in figure 10, whilst the kendhang ketipung is often held in the drummer's lap, or placed on the floor between the drummer and the kendhang ageng. Depending on which type of gendhing is played, drummers may or may not need (or choose) to play the ciblon drum and therefore for many gendhing just the kendhang ageng or the kendhang kalih are played. The drummer usually sits cross-legged on the floor, facing the kendhang kalih with the ciblon placed at a right angle so the drummer can simply turn to play the ciblon. The drummer will often turn to face forwards when playing the ciblon and this performance practice is likely to have stemmed from the fact that the kendhang ciblon is usually used to accompany dance and wayang 'action' (Susilo, 1967: 46). The dhalang and the screen are most commonly placed in front of the gamelan musicians, so by sitting in this forward facing position the drummer would be able to view the dhalang's actions throughout a wayang performance and the dancers at a dance performance. With regards to each of the four kendhang, the larger drumhead is usually played with the drummer's right hand; however, some left-handed drummers will play the larger drumhead with their left hand. This left-handed style is called '*ngédé*' in Java (Susilo, 1967: 46) and it is a style more commonly adopted by village players than court musicians. Jaap Kunst noted that playing the kendhang in this left-handed style was common practice in the *désa* (villages). He stated that this was 'in imitation of the arrangement of the keys of the saron, gambang and gender, which instruments have their largest keys on the left and their smallest on the right' (Kunst, 1973: 203).

4.2 Ciblon as 'Water-Play'

The name of the *kendhang ciblon* also refers to 'ciblon' as a musical game, or musical actions played in water, which involves the players slapping the surface of the

water and using different hand shapes to create different sounds. In reference to this, Susilo comments on 'tjiblon' (ciblon):

> [Ciblon] may also mean "making tunes by slapping the surface of the water in a lake, a river, or a pool." The position of the hands as well as the angle and manner of attacking the surface create various strokes that strongly resemble the sound of the drum, providing a form of self-entertainment while bathing. (Susilo, 1967: 44)

In reference to this water game, Kunst states, 'It is as if, in the hands of an essentially musical race such as the Javanese, everything is turned into music' (Kunst, 1973: 294). The more experienced the player, the more complex the percussive sounds. It is believed by some that this game is still played by children in Indonesia today, particularly by those who live by the riverside. Rahayu Supanggah also commented on the understanding that ciblon drumming is likened to the sound of slapping the surface of water but he does not, however, refer to it as a 'game'. He described: 'The sound of the kendhang ciblon is said to imitate the sound made by a person who slaps the surface of the water with different hand positions and at different angles while bathing in the river' (Supanggah, 2011: 289). In an interview with Ngesti Wahyuni, a female drummer who lives outside of Solo, I asked her if she knew of this understanding of 'ciblon', but she said she did not know of it (Watyuni, 2009, recorded interview). My Indonesian language teacher, however, did tell me:

> They still use that term now, but I have heard it only in Solo, not in my hometown. Children play in the river, making different sounds, and what they are doing is cibloning. If someone is looking for their children, and ask where are they? You might say

"oh, they are playing ciblon in the river". (Wahyuni, 2009, recorded interview)

Although the topic of playing ciblon as a water 'game' has not thus far been discussed in detail major academic works about Javanese gamelan music, it is possible that it may still be played by some children in central Java today.[51]

4.3 Kendhang Tuning

The gamelan tuning process is complex. Whilst the majority of the gamelan instruments are tuned to one another, no two gamelan sound exactly the same.[52] Of all the instruments in the ensemble, it is just the stringed rebab and the plucked celempung and two headed kendhang drums that are self-tuned by the musician prior to playing. The rebab, for example, is typically tuned to 6 and 2 for pieces in sléndro or pélog but for pélog pathet lima, it is tuned to 5 and 1 by loosening the brass string with the instrument's pegs.[53] The straps across the kendhang are important for the tuning process and have been designed so that they can be pulled tight, which in turn creates more tension in the skin, resulting in a change in tuning.[54] The thick drum skin rings around the drumheads are also important for the tuning process as when a drummer hits them this can affect the overall tuning. A new drum can be difficult or even 'impossible' to tune because the straps will be tighter and harder to manoeuvre (Prehatin, e-mail message to author 20 March 2013). The older the drum and the more the instrument has

[51] Playing 'ciblon' in the water seemingly took place at an event at the Gajah Wong River in Yogyakarta in 2010. As an internet source this is not entirely reliable, and the access to the video link provided may not remain the same. However, as of October 2013, the video is entitled: 'Musik Ciblon Ritual Mengundang Ikan… Raden Kakung', which is available on the Youtube internet site: http://www.youtube.com/watch?v=n6MHH7_DgV8. This video link is also available in Appendix 1: external links'. A review of the event is available on the internet, entitled 'Ciblon tradition going on again' by Joko Widiyarso. The review describes the event as a 'ciblon music and fish calling ritual'. Approximately half way through the Youtube video, the people taking part in the event sing the song 'Suwe Ora Jamu' whilst slapping the water surface with brushes.

[52] For further reading, see Roger Vetter: 'A Retrospect on a Century of Gamelan Tone Measurements', 1989.

[53] For further reading, see Sorrell, (1990: 39) and Brinner (2009: 52).

[54] Richard Pickvance provided a sléndro/pélog pitch position chart in his 'Gamelan Manual', however he did not include kendhang on this chart (Pickvance, 104-105).

been played, the easier it is to tune and the better the quality of sound it can produce because the wood becomes increasingly drier with time, resulting in clearer and brighter sounds (Daryono, e-mail message to author 20 March 2013).

In Indonesia it can be difficult to tune a drum high enough when the drum skins are damper than normal in the rainy season. To overcome this, drummers often hit the outer rim of the drumhead with a wooden bottle-shaped tuner, as seen in figure 11, and by doing this it helps to raise the pitch of the drum.[55] Conversely in the hot and dry season drummers will often wet the skin with water in order to be able to tune the drum effectively.[56] This drum tuning technique was noted by Hardja Susilo in his 1967 thesis when he explained that if the drumheads are very tight then they can be 'loosened by moistening with plain water' (Susilo. 1967: 45).

Figure 11: Kendhang tuner, York, 2012.

For the performance of traditional Javanese gamelan music in Solo, drummers generally tune the kendhang to specific tones (or as near as can be reached), but adjust it slightly according to their own personal preference. A common performance trait in Solo is for the kendhang ciblon's drum stroke 'tung' to be tuned to a high 6 and the 'den' or 'bem' (as it is also often called), tuned to a low 6. Javanese gamelan musician

[55] If a wooden bottle-shaped tuner is unavailable, sometimes drummers will use another implement, such as a saron key to hit the outer rim of the drumhead in order to raise the pitch of the drum. I have noted this tuning method at many klenèngan as well as within my own drum lessons in Solo.

[56] My own drum teacher in Solo, Bambang Siswanto, often moistened the drumheads of the kendhang with tap water at the beginning of my lessons during the hot summer months.

Sujarwo Joko Prehatin feels it is important for the drums to be tuned prior to playing, but he explained that they may also need to be tuned again in order to lower their tone if they are played in a warm atmosphere during the rehearsal or performance (Prehatin, e-mail message to author, 20 March 2013). Prehatin also explained there are various opinions about which notes should be used for kendhang tuning, but he feels they should be as follows:

> 'kendhang ageng 'tung' 2 in sléndro,
> kendhang wayang 'tung' 3 in sléndro,
> kendhang ageng 'dha' 1 in sléndro,
> ciblon klenèngan 'tung' 6 in sléndro,
> ciblon klenèngan 'dah' 2 in sléndro,
> ciblon wayangan 'tung' high 1 in sléndro,
> ciblon wayangan 'dah' 3 in sléndro,
> ketipung 'tung' 3 in sléndro' (ibid.).

Another Javanese gamelan musician, Aris Daryono explained he tends to tune the kendhang differently and chooses to tune the kendhang ciblon to an octave between the 'tung' and 'dah', as he feels this achieves a 'better contrast between the sounds and it sounds clearer and 'wijang' (articulated)' (Daryono, e-mail message to author, 20 March 2013). Daryono also revealed when he plays a lively piece in pélog barang, he would tune the kendhang ciblon's 'tung' to 7, and alternatively when he wants the ciblon to 'stand out in upbeat pieces', he tunes it to a little higher than 6 for any pathet (ibid.)

There are some other tuning performance practices in Solo that are not widely documented in academic or published work but have been discussed in an online discussion about kendhang tuning, accessible on the Dartmouth Listserv website

(primarily used by non-Javanese or Javanese musicians and gamelan enthusiasts living outside of Indonesia). The following description of kendhang tuning was provided by Kathryn Emerson:

> In fact experts at tuning the kendhang, musicians commonly praised specifically for their acute tuning up abilities on the ciblon, can be observed to tune the tung slightly higher than a 6 and the den or bem slightly lower than 6, so that the width of the octave is significantly wide. The slightly higher "tung" 6 is pretty well established and documented, but the fact that the den/bem is actually tuned a bit lower than the lower 6 is somewhat obscure knowledge it seems. Over the years I've taken special notice, when my husband [Bapak Wakidi] comes over to adjust my tuning on ciblon, what he is almost always doing is lowering the bem/den a bit, to the point where it actually sounds out of tune when played on its own sounds quite flat, but then the effect when played with the gamelan is extremely effective and "fixes" the sound every time-with the ciblon then somehow piercing through and distinguishing itself when played with a gamelan. (Emerson, 4 March 2010)

Therefore it seems that kendhang players in Solo are in fact actively altering the 'traditional' tuning of the ciblon in order for it to 'pierce' through and become more distinguishable through the overall texture of the ensemble. The kendhang is unlike any other instrument in the ensemble, so on that basis alone it has the ability to stand out from the texture, yet it is apparent that some drummers feel the instrument's tuning needs added manipulation in order to do more than that. Even when a drum has been

tuned to a specific tone, no two drummers will create the same sound. Every drummer will play the kendhang differently, as every drummer's hands are different. Some hands are smaller than others, some have longer fingers than others and some drummer's skin is drier than others. Drummers also cannot expect that their 'tung' will sound the same every time they play it.

Despite every effort a drummer may make to tune a kendhang to a specific tone, sometimes creating a desired tuning is beyond the control of the drummer. There are many factors that can affect the drum's tuning capability such as the condition of the drum (whether or not it is old or new and how much it has been played) as well as the temperature of the setting where the drum is situated, or the strength of the skin and whether it can hold a tuning when tightened or loosened. In 2010 on the Dartmouth Listserv forum, Kathryn Emerson shared an anecdote about Wakidi Dwidjomartono's kendhang tuning ability at an event in Java:

> There was an event where every drummer who played the ciblon made it sound tinny and dry, even though the ciblon was tuned to a bit lower than 6 (it wouldn't go any higher). Drummer after drummer kept trying to adjust it higher, thinking it wasn't tightened enough to sound a good 'tung'. My husband went over and adjusted it with one hit to about a 5 pitch and suddenly it sounded beautiful. He looked at everyone and said "ya semono kae geleme ciblon iki" - "that's as far as this ciblon wants to go" (Emerson, 5 March 2010)

As well as the traditional tuning of the kendhang in Solo, some drummers also adopt other tuning styles such as that of Ki Nartosabdo's drum tuning. The famous dalang and musician discussed previously in chapter three (and in the following chapter

five), Ki Nartosabdo, was renowned not only as a composer and a dalang, but also as a kendhang player. Although he died in 1985, his performance traits and style are still popular amongst many musicians in Solo today. Nartosabdo's kendhang tuning was one of his trademark characteristics as he tuned the ciblon 'tung' to a high 1 in sléndro, and 7 in pélog. This tuning style is also highly associated with Semarang style drumming, so Nartosabdo may have taken this tuning characteristic from there as he was known for adopting various stylistic traits from all over Indonesia to form what became recognised as his own style of drumming (Siswanto, personal communication, 2010). Nartosabdo's tuning style is widely used amongst many players performing his repertoire in Solo today but it remains less popular amongst some of the older musicians in Solo (Soedarsono, 2010, recorded interview).

On the topic of kendhang tuning, Rahayu Supanggah provided a different viewpoint regarding the understanding of kendhang tuning. He feels the kendhang is an instrument that can 'control human emotions and/or desires:

> The kendhang is also said to symbolize human life. To control the emotions or desires, a circle of rope (called a *suh*) is needed to tighten or loosen the ropes, which alter the tension of the heads on the kendhang. In Javanese, *suh* also means a leader, guide, moderator, or coordinator, or something, which binds separate pieces together to form a whole. Therefore, the kendhang or the kendhang player has to be able to act as a good *suh*, leader, unifier, or guide. (Supanggah, 2011: 303)

Taking Supanggah's description into consideration, and the common understanding that the kendhang must be audible to all musicians within the ensemble, it is important that it is tuned to a tone that can be heard, yet also remain suitably in keeping with the

overall tone of the other instruments. So whilst there are some agreements amongst musicians about the establishment of ideal kendhang tuning in the performance of traditional gamelan music in Solo, many musicians also have their own stylistic performance traits that they incorporate into their playing, including their own variation on traditional tuning.

4.4 The Kendhang as Leader of the Ensemble

As many scholars have noted in their descriptions of gamelan instrumental roles, theoretically any of the ensemble's subdividing instruments can affect tempo, but one of the principal functions of the kendhang is to act as a leader of tempo within the ensemble. Whilst it is likely that a Javanese or non-Javanese novice to the gamelan tradition may confuse the sounds of the gendèr barang and the gendèr panerus, or even the kenong and the kethuk or kempyang, the kendhang sounds like no other instrument within the ensemble. In addition to leading tempo, the drummer is also greatly responsible for various cues such as starting, stopping and transitioning into different sections of pieces, transitioning from one piece to another, influencing the ensemble to play more loudly or softly as well as controlling irama.[57] With its distinct sound it is capable of piercing through the timbre collectively created by the other instruments and this is essential in enabling the drummer to lead the ensemble. Some scholars have likened the presence of the kendhang to that of the role of the conductor within the western orchestra. For example Hardja Susilo opened his MA thesis about the kendhang with an introductory discussion, likening the role of the drummer to that of a western orchestral conductor. However, unlike an orchestral conductor, the drummer is not watched by every musician, but rather has a presence that is felt by a mutual understanding amongst the group. As Neil Sorrell noted, 'it is almost as if it is sensed

[57] See Pickvance (2005) and Brinner (2008).

rather than heard, and confirms what the rest of the gamelan already collectively feel' (Sorrell, 1990: 106). The drummer has a good understanding of the kendhang repertoire and how this fits in relation to the rest of the ensemble in order to guide the group through *irama* (the concept of temporal density) and carefully bring the ensemble to a new tempo by either slowing down or quickening the pace of the balungan beat. It is essential to note that Javanese gamelan performers are multi-instrumentalists and therefore because much of the kendhang repertoire is structural, the other musicians in the ensemble often have a clear understanding of drum patterns and drum signals and how to respond to them. Whilst many gamelan musicians specialise in a particular instrument, it is common for them to be proficient players of several gamelan instruments, and this multi-instrumentalist quality assists in their understanding of the role and function of the kendhang. Within a long-standing group the flow of tempo the drummer wishes to establish may be easily understood by hearing simply just a few drum strokes.

Experienced drummers of the klenèngan repertoire have an extensive knowledge of the tradition; however, in theory drummers do not necessarily need to know the entire melodic structure of every gendhing in order to know the form and tempo they wish to create within a performance. Nonetheless, in practice, experienced drummers do in fact have good knowledge of the traditional repertoire in terms of the melodic structure and appropriate treatment of varying gendhing. Hardja Susilo noted, 'knowledge of it will make him a better drummer' (Susilo, 1967: 48). Susilo also noted that the drummer must:

> Know where to enter in the introduction, where to ritard, where to accelerate, when to signal transition, and so on. Further, he must know the nature of the piece, that is, whether it is serious or

> light, soft style or loud style whether it should be played in a fast, slow, or medium tempo, whether it requires a special treatment, and so on. His responsibility increases when the ensemble accompanies drama of one kind or other, for he must not only maintain the tempo but also accompany the action.
>
> (Susilo, 1967: 49)

Traditional gamelan compositions are often classified in terms of their style, into either loud style or soft style pieces. The kendhang is featured within the majority of the traditional klenèngan repertoire, regardless of whether a gendhing is categorised as being of a 'loud' or 'soft' style. Although the kendhang is typically grouped under the 'loud' instrument category, it also features greatly in 'soft' style playing and depending on the style and irama of the piece, the drummer would play either the slower kendhang ageng style, or the faster, more elaborate and delicate kendhang ciblon patterns. Whilst the kendhang is the tempo leader of the gamelan ensemble, it is actually often the 'soft' rebab instrument that leads the ensemble melodically. Marc Perlman noted that according to Javanese musician Mloyowidodo: 'The rebab player must never stop playing during a gendhing, even if the strings have slipped out of tune, for the rebab is the guide' (Perlman, 2004: 76). Therefore as indicated by Mloyowidodo, as the guide perhaps the rebab player may be understood as the ensemble's melodic navigator, whilst the drummer is the ensemble's driver in terms of tempo. According to Perlman, Mloyowidodo considered the rebab player to be such a leader, that he felt if a gendèr player does not know a gendhing, then he could still play his part by listening to the rebab (Perlman, 2004: 76). In some pieces, the drummer listens for particular cues and directions given by the rebab, which in turn informs the drummer to transition to a different section. An example of this is routine in performances of the well-known

traditional composition Ladrang Wilujeng (amongst many others) when the rebab player signals the transition to the ngelik section in irama dados by playing a high melodic phrase. Using Ladrang Wilujeng as an example of a standard piece within the traditional repertoire, such rebab signals are recognised by all of the ensemble musicians and the drummer takes this cue to transition to ngelik drumming.

In addition to instruments being categorised as both 'loud' and 'soft', Rahayu Supanggah described a time in the 1950s when academics from KOKAR (Konservatori Karawitan Indonesia, Gamelan Conservatoire, now SMKI) in Solo made a classification of gamelan instruments into rhythmic and melodic. Supanggah confirmed that whilst instruments within the rhythmic group such as kenong, gong, kethuk and kempyang do not greatly affect the tempo or irama, they do form a part of the rhythmic framework, which is displayed within the melody. As he explains, many of the instruments in the melodic classification such as the bonang panerus, rely on rhythmic patterns such as imbal for the bonang. This however, does not put them in the 'rhythm' category as classified by the academics at KOKAR, but rather it puts them into the melodic classification. These were then classified further, as Supanggah describes: 'each group can be further sub-divided into the pamurbå (leader) and pamangku ('executer') who assists or follows the pamurbå instrument. The melodic leader or pamurbå lagu is the rebab while the rhythmic leader or pamurbå irama is the kendhang' (Supanggah, 2011: 54) Comparable with Supanggah's 'leader' and 'executer' description, Martopangrawit and Sumarsam used similar analogies. Martopangrawit states the 'parmurba irama' is the supervisor of irama who has the 'authority to set the irama', whilst the 'parmurba lagu' is the leader of melody and 'has the authority to make decisions' (Martopangrawit, 1972, repr. 1984: 15). He also comments the rebab player is 'in

charge' of deciding which gendhing are played whilst all decisions relating to irama are under the 'absolute leadership' of the kendhang (ibid.).

On the understanding that the kendhang is the leader of tempo, it is especially important for drummers to be aware of their performance setting and environment. Supanggah likened the space housing the gamelan ensemble to the 'stage', saying drummers must be aware of their acoustic surroundings and highly sensitive to what is taking place on the 'stage' around them (Supanggah, 2011: 290). When playing, a drummer not only responds to what is happening on the stage but often also responds to whatever is taking place in the surrounding environment, including the behaviour or actions of the guests or audience in attendance. As described in chapter three, several musicians in Solo have informed me that they believe the manner and style in which they play kendhang is hugely dependent on the occasion and the atmosphere of the setting. In western musical terms one may describe such a reaction to one's surroundings as resulting in a type of 'improvisation', but as explained previously, Javanese musicians do not use the musical term 'improvisation' but rather they consider such playing to be termed 'wiled' which involves adding ornaments to formal patterns (Harjito, e-mail message to author, 25 March 2013). Gamelan musician and teacher I.M Harjito also explained that such *wiled* is more noticeable when playing animated pieces within the traditional repertoire, rather than solemn pieces within formal settings. The level of ornamentation used is often a personal choice but the drumming style chosen by the kendhang player can greatly affect the character of the *gendhing* (composition/piece), as the drummer's style is not always defined by the gendhing, but rather the gendhing's character may be affected by the musical approach chosen by the performers. The drummer's approach to compositions can, however, be somewhat constrained by his audience and fellow musicians' anticipated expectations of the nature

of a gendhing. For example, it would be most unusual to play the aforementioned popular piece Ladrang Wilujeng with a lively ciblon irama dados section, however, theoretically this is not technically an impossible choice of garap (approach) for the drummer.

As leader of tempo within the ensemble, it is essential the drummer has a clear understanding of the concept of *irama*, in order to guide the ensemble through the varying stages of traditional gendhing. In the opening of Martopangrawit's famous manuscript entitled *Budel,* which translates as 'legacy', he comments that karawitan is comprised of 'two basic ingredients', irama and lagu. Martopangrawit describes the term 'irama' as 'the relative width of gatra' and 'lagu' as 'an ordered arrangement of tones that sound pleasant when played' (Martopangrawit, 1984: 11). Martopangrawit explains that irama may be understood as:

> Filling in the gatra beginning with each gatra containing four dots, each dot signifying one pulse of the balungan, increasing by multiples until one balungan pulse can be filled in with sixteen dots. This, then, is the meaning of "irama" in gendhing. (ibid. 9)

Martopangrawit's description of irama as 'relative width of gatra', is similarly often described by others as the 'density' within the gong structure. Sumarsam defined irama as 'the doubling or halving of the density level of certain instruments in relation to the basic pulse, adjusting to the slowing down or speeding up of the piece. There are four levels of irama: tanggung, dadi, wilet and rangkep' (Sumarsam, 2013: 171). Irama is a complex process of expansion and elaboration of material and each level of irama varies in density between the pulse of the elaborating instruments and the *balungan*[58] (skeleton melody) within the overall gong cycle structure. For notation purposes, irama is often

[58] For further explanation of the term 'balungan' see Perlman (2004: 91).

shortened by the use of roman numerals, to I, II, III, IV and V. Sumarsam notes four irama levels whilst some gamelan experts state there are five levels as they include lancar as being its own irama.

As well as the development and change of irama, it is also the drummer's responsibility to control the *'laya'* (tempo) of the irama. A drummer may garap a gendhing with his or her choice of irama and laya, but must also be aware of what is considered an appropriate approach and suitable tempo for a piece. Supanggah describes the kendhang player's authority and ability to determine the laya of a piece, but implied there are restrictions due to the anticipated nature of a gendhing, saying for example that the laya is generally slower for gendhing with 'a powerful or dignified nature'. (Supanggah, 2011: 296). Supanggah explains that whilst the kendhang player's choice of a slower laya allows for musicians to show their 'virtuosity', musicians can also show their skills when a faster laya is played:

> The other instruments will tend to choose more complicated, expressive, and energetic wiledan, with more demonstrative patterns and techniques that come to the surface or appear more prominent, such as imbal patterns on the bonang or saron, keplok patterns interacting with the ciblon, and more openly vocalised senggakan. (ibid.)

As the drummer transitions from one irama to another it can affect the 'groove' within a piece and this has the ability to create a different mood and feeling within the gendhing by allowing the instrumentalists and singers to perform a different level of embellishment. Each irama change made by the drummer gives consent to variations of *garapan* (musical approach/treatment) across the ensemble, allowing each instrumentalist to vary their technique, style and embellishment. For example, when the

drummer plays the ciblon, 'keplok' is often performed by the gérong (male singers), which is a rhythmic clapping. Supanggah explained that keplok is generally spontaneous within a piece which is performed in reaction to the drummer's garap with kendhang ciblon and that sometimes a 'senior' musician within the group will be 'asked to organise or coordinate the keplok patterns of the group' (Supanggah, 2011: 289). The dramatic change of texture within the various irama is clearly noticed when comparing the sparse drumming of the kendhang ageng to the flourishing, playful patterns of the kendhang ciblon. Ciblon drumming is commonly featured in irama wilet and rangkep where the drummer displays numerous varied *sekaran* (repeated and embellished patterns) and *singgetan* (transitional, separating patterns).[59] Irama wilet may be played without kendhang ciblon and this is termed 'kosèk alus', which is more frequently performed on solemn occasions or at formal events.[60]

The tempo of a piece is occasionally discussed by musicians who voice expressions such as 'the irama is too fast' – which ethnomusicologist and composer Chris Miller comments is perhaps in reference to a drummer who tends to push tempos (Miller, 2001: 7). The drummer's choice of laya creates the character of the piece, by conveying a vast array of moods. Supanggah explains:

> Irama and laya also play an important role in helping to establish the character of a gendhing. For example, it is difficult to convey a sad and/or noble character if a gendhing is played too fast. On the contrary, gendhing with a harsh or "angry" character are often played in a faster tempo. Irama also influences or even determines the use of céngkok in a gendhing, while laya strongly affects the choice and/or use of wiledan. Every time there is a

[59] Sekaran and Singgetan are explained and notated in chapter five.
[60] See page 122 for further discussion of Kosèk Alus.

> change in irama, there is also a change in the céngkok used. (Supanggah, 2011: 296)

An understanding of irama and laya is essential not only for the drummer but for all gamelan musicians. Each player must be able to follow the irama and laya determined by the kendhang player, as without this mutual understanding it may result in a disorderly performance. However, such disorder would be uncommon amongst Javanese groups because as mentioned previously the majority of gamelan musicians are multi-instrumentalists and therefore possess an understanding of drumming and are experienced in following transitions and tempo indications. It is the aesthetic qualities created through the deep understanding of each other's style that creates a sense of beauty in the performance of traditional gendhing. Supanggah discusses 'rampak and rampeg', which he states are aesthetic qualities needed for any gamelan musician:

> In karawitan performance, there are two aesthetic terms, which are similar in meaning, namely "rampak" and "rempeg". Both are a basic requirement that any musician or karawitan group must possess if they are to play the gamelan at even the minimum standard or quality. Rampak is an aesthetical requirement, which is closely related to a sense of togetherness or unity in terms of speed or time. Rempeg also concerns a sense of togetherness but in terms of volume, space or dynamics. Irama covers both of these aspects: space and time. In day-to-day practice, musicians clearly use the term irama for both of these elements; it is a concept, which concerns both space and time.
>
> (Supanggah, 2011: 97).

Supanggah sees aesthetical qualities and 'togetherness' as minimum requirements for quality musicianship. The drummer's actions affect the entire ensemble and therefore it is important not to perform any sudden unexpected and inappropriate shifts in irama or laya.

As will be described in chapter five, much of the drumming repertoire is structural. Most traditional gendhing are played within a standard colotomic structure, flowing from one irama to the next and reaching the final stroke of the gong ageng. To describe this fluid movement within a gendhing, Vetter referred to a fitting quotation from a poem by Dutch writer, Leonhard Huizinga, who described gamelan music as 'pure and mysterious like moonlight; it is always the same and yet always changing, like running water' (in Vetter, 1994: 74). Leonard Huizinga's description of gamelan is particularly apt in discussing ciblon drumming, especially as ciblon is also likened to the sound of slapping the surface of water (Supanggah, 2011: 289). My kendhang teacher, Siswanto, often likened ciblon drumming to water, saying that ciblon patterns should 'flow like water, and not be tough and hard like ice'.[61] Interestingly, in an interview with Witoradyo (a kendhang teacher at ISI), he commented on Wakidi Dwidjomartono and his brother Wakidjo's drumming, saying: 'they have different elaborations and different loudness. Bapak Wakidi plays more clearly and loudly, but Bapak Wakidjo's playing is softer like flowing water' (Witoradyo, 2010, recorded interview). Siswanto taught me that transitions between kenongan and gongan should always be smooth and that a way of doing this would be to hint at the pattern to follow in the sequence already being played. Huizinga and Witoradyo's references to flowing water are therefore particularly apt, as not only does much of the gendhing repertoire require the ciblon player to demonstrate

[61] Bambang Siswanto mentioned this phrase several times during lessons throughout the summers of 2003 and 2004 and 2009-2010.

continuously flowing movement, but the drummer also does so by smoothly transitioning through kenongan and gongan without unexpected rough alterations in time and tempo.[62]

Within a piece, the drummer not only maintains and changes irama, but in doing so he or she also carefully expands and contracts the tempo, which delicately alters the steady groove of the music. These expanding and contracting phrases are rarely sudden, and are carefully manipulated by the kendhang player. In reference to irama changes, Benjamin Brinner commented:

> In gamelan, too, transitions from one musical state to another are carefully regulated and gradually executed. Sudden shifts of speed do exist, but they are much less common than the gradual changes of speed, which are one of the hallmarks of Central Javanese gamelan music. (Brinner, 1989: 20)

This 'hallmark' is one that every drummer must be aware of when leading an ensemble. All experienced gamelan musicians are aware of irama changes and expect the kendhang player to take lead of these developments, but good players are also aware of the expansion and contraction of time that regularly occurs within the irama itself. It is as though the drummer is capable of expanding, or stretching the time within the irama. The drummer executes this so delicately and fluidly that the balungan instruments follow and all musicians collectively fall to the next balungan beat in unison. A desirable feature of a drummer's style is his or her ability to stretch time within a gatra or phrase within the gong cycle. This 'stretching' of time is often present at the *suwuk* (ending) of a gendhing before the final gong stroke.

[62] See chapter five for further description of ciblon schemes and patterns.

The drummer is responsible for the gendhing's tempo from the moment the drum joins the rebab (or other instrument/gerong) at the piece's *buka* (opening phrase), to the final stroke of the gong at the gendhing's suwuk. To end a piece the drummer usually slows the tempo gradually and smoothly. The final beat is usually 'stretched' and therefore the musicians simultaneously feel an unspoken, mutual understanding. Where the vocal part is still present, the pesindhèn often sings through this stretched beat and sings her final syllable after the gong stroke. Here 'the connection between vocalist and gongs is usually mediated by the kendhang player, who constrains the timing' (Brinner, 2008: 250). By the time the gong sounds, the drummer has already stopped playing, so it is the responsibility of the other musicians to achieve a mutual final gong without tempo guidance from the kendhang. The musicians do not have to play gong at the same exact moment, but a mutually felt gong placement is common amongst gamelan players. Brinner states this is because, 'players strive to maintain a consensus regarding the overall rate of deceleration governing the beat and its subdivisions' (Brinner, 1995: 60).

The process of anticipating the 'probable timing' is also important in the inggah of a gendhing. Depending on the size and grandeur of the piece, here the drummer sometimes continues through the gong cycles without a pause, or alternatively may decide to bring the gamelan to a moment's rest before a kenong and the gong stroke at the end of each inggah cycle. Slowing down to the kenong is common practice in larger gendhing forms. Brinner explains the process of *andhègan* (a stop in the middle of a piece, resuming back to the piece after a brief interlude by the pesindhèn):

> The musicians slow down and pause just before playing their cadential note, which they withhold until after the pesindhèn sings a melisma and the gerong sing the first half of a stylized

> call. The pesindhèn then sings her last note and the gèrong sing the other half of their call. When all are silent, the gendèr player prompts the pesindhèn with the first pitch or two of her solo. The pesindhèn may ignore this and sing a different solo than the one initiated by the gendèr, who then has no choice but to go along with her, prompting key pitches in the rhythmically free vocal solo (Paimin, personal communication). At a predetermined point the drummer enters, reestablishing the tempo and beat that were interrupted at the andegan [bringing the gamelan to a pause]. He is joined by the gendèr player, who reinforces the beat and its principal subdivisions before the rest of the gamelan resumes playing. (Brinner, 1995: 231)

Experienced players are aware of the difference between the drummer's approach to slowing down a piece in order to reach a final suwuk, and slowing it down in order to transition into a different laya or irama, or to pause at a kenong or the end of a gong inggah cycle.

The process of slowing down for suwuk or slowing down in an inggah section as described is a process that is not commonly taught by Javanese teachers, but rather it is an understanding cultured through a perceptive awareness that comes with experience instead of through lessons alone. In the institutions such as ISI, however, some teachers communicate the process of slowing down for suwuk and mèrong by specifying the place to begin slowing down and by tapping out the beat to control the tempo (Prehatin, e-mail message to author 20 March 2013). Playing a variety of instruments whilst listening to someone else's drumming also enables the student to feel how the tempo slows for suwuk (ibid.)

Contrary to the popular understanding that reaching the final gong stroke is a mutual understanding amongst players, ethnomusicologist Marc Perlman was once told of a rather more theoretical approach to reaching suwuk by Suhardi, who was a leading musician at Radio Republik Indonesia (RRI) in Yogyakarta:

> I can report that the late Suhardi astonished me one day by giving me a rule for how long to wait - just add one extra balungan beat (So the last gatra of the piece would have in effect 5 rather than 4 beats.) Suhardi was amazing at verbalizing things like this. (Marc Perlman, August 24 2004)

This comment from Suhardi is unusual, as is uncommon for a Javanese musician to verbalise this in such a theoretical and mathematical manner. It is unknown as to how many musicians would agree with Suhardi's opinion regarding the place of the final gong stroke, but we do know that so many gamelan players speak of having an intuitive awareness of one another when playing in a gamelan group. Therefore it is usually thought that the final gong stroke is played with a mutually felt awareness rather than a specifically calculated gong. Perlman gave an anecdotal response to Suhardi's comment, saying that indeed some musicians are good at verbally explaining what they do, but others are not and would rather not. He likened this to what pianist Glenn Gould called 'centipedalism', saying 'if the centipede thought about which leg to move when, it would get too confused to walk' (Perlman, August 24 2004).

4.5 Kosèk Alus

As mentioned previously, irama wilet commonly features the kendhang ciblon but it may also be played without the ciblon and this is called 'kosèk alus'. Prior to the ciblon's introduction to the Kraton (as described in chapter two) irama wilet was still played in the court but the musicians used the 'kosèk alus' style. It is understood that

rangkep did not feature in the Kraton until after the ciblon's introduction to the ensemble, but that irama wilet existed prior to the kendhang ciblon's involvement in the repertoire. Kosèk alus refers to the kendhangan used in irama wilet, when the player uses the kendhang ageng instead of the kendhang ciblon or kendhang kalih. Kosèk alus is a specific pattern of sounds, which you play using the repertoire of kendhang ageng sounds. In personal conversation with gamelan musician Kathryn Emerson on 8th February 2012, she explained whilst theoretically any ladrang or *inggah* (a section of a large gending) using irama wilet can be played with kosèk alus, there are some pieces which are more typically played in kosèk alus than others, such as 'Ladrang Krawitan', which is almost always played with kosèk alus instead of kendhang kalih or ciblon (Emerson, e-mail message to author, 17 April 2012).

Once the ciblon was introduced as a standard instrument within the Kraton ensemble, kosèk alus was played less often and it is still featured within performances both inside and outside of the Kraton today. Kosèk alus has an effect on the rest of the ensemble, creating a more formal atmosphere, for example, the pesindhèn would not include as much embellishment and the bonang would not play interlocking imbal patterns. Aside from late night mulyararas (rememberance) performances, kosèk alus would generally tend to feature early on in an evening klenèngan, in order for the musicians to pace themselves and reserve the embellished ciblonan for later in the evening. It is also understood that once the ciblon has been introduced in a klenèngan, then kosèk alus would not feature again, unless a mulyararas were to be performed (Emerson, e-mail message to author, 7 February 2012). My own experience of gamelan in Solo has suggested that kosèk alus is a style often used in reflection of an appropriate performance setting. For example when an ensemble plays a *mulyararas* (remembrance piece), the atmosphere is generally subdued, and a kosèk alus irama wilet would be

more appropriate than kendhang ciblon playing its flourishing patterns. On visits to Solo I have attended many klenènga n played by the Pujangga Laras group (which as described in chapters one and three is just one of many regular klenènga n events held in Solo), and they have regularly featured special mulyararas commemorations in their klenènga n repertoire. When a mulyararas is performed, it is normal for the lights to be turned off and everyone to be very quiet (whereas usually non-players will freely talk through pieces without inhibitions) whilst the group play a piece without *bonang imbal* (interlocking patterns) or kendhang ciblon. During one of my fieldtrips to Solo, at the Pujangga Laras klenènga n held on 22 August 2009, there was a special mulyararas piece held in memory of Tugiman Wahyopangrawit, who had passed away a few days prior to the event. 'Pak Wahyo' as he was familiarly known, was a musician who had begun his career at the Kraton, and later became an RRI musician in the 1970s. He toured internationally with dalang Ki Haji Anom Soeroto[63] and featured on many recordings. The klenènga n comprised a program of pieces planned by Dwidjomartono, based on memories of times with Wahyopangrawit. Late in the evening, a *gadhon* (small gamelan ensemble featuring the 'soft' instruments) group played Gendhing Gambir Sawit (kethuk 2 kerep minggah 4, pathet jugag). The moment the mulyararas was announced, everyone present fell silent, some even bowed their heads, and the lights were turned off in the pendhapa leaving only natural moonlight to shine upon the instruments. The sounds created by the gamelan players were soft and graceful, an effect which could not have been so effectively created without the omission of bonang imbal and the kendhang ciblon. Following this event, Kathryn Emerson (one of the klenènga n

[63] In personal communication with renowned Javanese musician I.M.Harjito, he informed me that Ki Haji Anom Soeroto is also known by his title Kanjeng Raden Tumenggung Haji Anom Soeroto (Harjito, e-mail message to author, 25 March 2013). Another Javanese musician, Sujarwo Joko Prehatin also informed me that many Javanese people are flexible about how their names are spelt by others and as a result Ki Anom Soeroto's name has appeared in several different variations in texts, including 'Ki Anom Suroto', but the common version 'Soeroto' uses the old style Indonesian, which replaces 'u' with 'oe' (Prehatin, e-mail message to author, 20 March 2013).

organisers) wrote a piece on the passing of Wahyopangrawit. She revealed that Wahyo spoke of the support given to each other within a gamelan group:

> He spoke of how the gendèr player should always be there to support the rebab and pesindhèn and kendhang – that the gendèr player's job is to "blend everything and make the rebab/sindhen/kendhang player sound good". How? Make the kendhang player sound good by being able to weave in and out of irama changes without a single hitch or hiccup – never to sound rushed – and by adjusting your céngkok to sabet or ciblon-never usurp the kendhang player by using a flowery ciblon-like céngkok when the kendhang player has chosen to play in kosèk alus instead… It was almost as if he had a set of princely rules and etiquette when playing gender-how to remain loyal, true and fair to the rebab-sindhen- and kendhang player (Emerson, 13 August 2009).[64]

The mulyararas performed by the group was reflective of the description Emerson gave of him, creating a beautifully calm, eloquent atmosphere. As a member of the 'audience' at the klenèngan, I felt I was experiencing a truly special, auspicious event and felt honoured to be present. Therefore as described, mulyararas performances are associated with remembrance, dedication, subtlety and even spirituality. Such an effect could not be created if the drummer were to be playing flourishing ciblon patterns, so it is essential the drummer has a perceptive awareness of what is an appropriate performance style for a given atmosphere.

[64] See *Pujangga Laras* website for Report Year 8, # 10 (accessed 9 February 2012).

As discussed, the role of the drummer is essential within the ensemble not only in terms of leading the ensemble through irama, but also in assisting the creation of the desired mood and groove within the performance of a composition. Although many musicians within a gamelan ensemble are multi-instrumentalists and therefore able to play the kendhang or at least recognise its structural repertoire of patterns and signals, it is the responsibility of the drummer to tune the drum so it can be heard by the other musicians and it is also important to play with audible conviction in a manner appropriate for the music played and performance setting. Having discussed the principal role of the drummer, chapter five describes and demonstrates some of the drummer's repertoire that features regularly in klenèngan performance. Chapter five is presented through the use of kendhang notation and descriptions of *sekaran* (melodic pattern)*, singgetan* (boundary patterns or separating pattern) and structural schemes. These patterns and structures are widely known to drummers in Solo, yet much of the existing published kendhang notation (for example Sumarsam, 1975 and Martopangrawit, 1972) has been documented in a basic, unembellished form. The notations I have provided, however, are examples of some embellished patterns, as derived from my kendhang lessons with my teacher Bambang Siswanto in Solo. The following chapter is presented in a manner which may be a useful learning aid for non-Javanese students as the patterns and schemes reproduced here are the product of a particular learning process that I experienced as a visiting student in Java.

5. Ciblon Repertoire and its Organisation

5.1 Introduction

This chapter primarily focuses on kendhang ciblon drumming patterns and schemes and is presented in an informative, descriptive style with corresponding sound files of the notation provided. This may be useful as a learning aid for non-Javanese students as the patterns and schemes reproduced here are the product of a particular learning process that I experienced as a visiting student in Java.

Chapter six explores the transmission process of drumming for Javanese musicians within formal and informal settings in Solo, which varies from my personal learning experience as a visiting student. A principal difference between the learning process that I experienced and that of a Javanese student, is the limited time frame that I unavoidably faced when visiting Indonesia, combined with my relatively late exposure to this musical tradition, whilst conversely many Javanese musicians study gamelan over a considerably longer time frame and have a much earlier exposure to Javanese gamelan music. Unlike so many Javanese musicians that grow up listening to gamelan music, attending performances and experiencing it as a normal part of their traditional and often familial culture, my initial introduction to Javanese gamelan was when I was seventeen years old and began my university study in Cork, Ireland. Throughout my visits to Solo, I took private drum lessons as well as attended many klenèngan and other musical performances, and it was predominantly within these performance settings that I was able to further contextualise the drumming that I was taught in my one-to-one lessons.

The pedagogical process I experienced as a non-Javanese visiting student, new to not only the musical tradition but also Indonesia's language and culture, inevitably generated various restrictions on what I was able to learn within such a limited time

period. To overcome this, my teacher who was recommended to me by a fellow non-Javanese student, Bambang Siswanto, asked me what I would like to learn and we then focused on achieving this. Bambang is a professional musician now in his early forties from Klaten, renowned for his superb gendèr playing. He teaches in the karawitan department at ISI (Institut Seni Indonesia), the National Institute for the Arts in Solo. As is the case with many Javanese gamelan musicians in Java, Siswanto is a multi-instrumentalist so although he is widely renowned as a gendèr player, he is also a knowledgeable and experienced drummer. Despite not being fluent in the English language, he has taught many non-Javanese, English-speaking visiting students and was willing to teach me on a one-to-one basis throughout each of my visits to Solo. On my first visit, I explained that in the university gamelan group in Ireland we played a lot of *lancaran* and *ladrang* pieces (types of traditional gamelan compositions) so I felt it would be useful and also enjoyable to be able to return to Ireland knowing how to play kendhang kalih drumming for such compositions. Siswanto explained that the ideal place to begin studying kendhang is with lancaran kendhang kalih drumming, so it was agreeable to him to focus on these patterns at a starting point. This introductory discussion therefore provided an aim for my first two-month visit. On this initial visit, I learned how drumming is notated and whilst my teacher provided me with notation he also actively encouraged me to learn patterns and drum strokes by listening to his demonstrations. I also learned that whilst drum notation is a useful learning aid, it is not an exact representation of drumming, because many drummers embellish basic notated patterns, and likewise it is not advisable to become reliant upon notation because gamelan music is essentially an oral tradition so experienced performers do not use it. When I returned for my second visit to Solo, I resumed my drum lessons with Siswanto and he encouraged that I now learn some kendhang ciblon drumming and explained that

he would show me the ciblon drum strokes I would need in order to be able to play various combinations of strokes to form many different patterns. I spent several weeks learning various arrangements of ciblon drum strokes and learning how they are notated and form patterns called *sekaran* and *singgetan*, and the way they fit into structured schemes for pieces including irama dados and irama wilet. I promptly discovered that ciblon drumming involves a highly complex interweaving of patterns and it was clear to me that this was an area that would take many years of practice and exposure to gamelan music before I could grasp a wider contextualisation and understanding of the topic. After this introduction to ciblon drumming, I returned to Solo a few years later and my teacher explained that I would advance to learn some variations of the simple irama wilet ciblon drumming patterns I had learned previously. On my last visit to Solo, my teacher gave me a brief introduction to ciblon drumming for *rangkep*, but as I had a limited time frame I primarily focused on further developing my performance of irama wilet drumming.

Overall my study experience in Solo involved what one may term a 'simple to complex' learning process, within which my teacher initially provided me with relatively easy drum strokes and patterns with written notation before progressing to teach me more complex drum schemes and patterns and then additional complex variations on these. I have therefore reproduced patterns and schemes within this chapter as they were presented to me throughout this particular learning process.

Due to the limited time I spent as a visiting student in Java, I expected that the pedagogical process I encountered would be entirely different to that of a Javanese musician who has been exposed to this music since childhood. In order to explore this further, I spoke to Sujarwo Joko Prehatin (whom I have mentioned and referenced in previous chapters), a Javanese musician and dhalang, and graduate of both

of the academies SMKI and ISI[65] and he explained his own learning process to me, which I discuss in more detail in chapter six. Unlike my experience, Prehatin studied in far greater detail and over a considerably longer time frame with a much earlier exposure to listening and playing drumming within real gamelan performance settings before he began his formal study of it. Sujarwo's grandfather initially taught him to play kendhang from an early age in his home setting of Klaten, where he had extensive exposure to various gamelan performances. He then attended SMKI where he was taught lancaran drumming and then irama dados drumming before studying irama wilet and rangkep. He too was taught using notation within these formal educational settings. Sujarwo therefore also studied kendhang through learning a variety of drum patterns, which resulted in him gaining a clearer understanding of the wider drum repertoire, which he was able to contextualise by playing within gamelan groups and attending performances (Prehatin, e-mail message to author 31 October 2013).

My own drum teacher, Siswanto, studied in a similar manner to Prehatin, as he too was exposed to gamelan music as a child and also studied at the arts academies of SMKI and ISI in Solo. Despite being a non-Javanese visiting student with a limited study time frame, my teacher still taught me drum strokes and patterns in a condensed order that somewhat reflects the manner in which some Javanese musicians learn to play kendhang.

Within this chapter I provide explanations of drum strokes and notation of some of the most commonly used kendhang patterns and schemes in irama dados and irama wilet for the ciblon drum, and also some rangkep drumming examples. It is essential to note that all of the patterns transcribed and demonstrated on the corresponding sound files are examples only, which may be useful as a learning aid, but in reality each

[65] As mentioned in previous chapters, Sekolah Menengah Karawitan Indonesia (National High School of Traditional Javanese Music) is also known as SMKI, and Institut Seni Indonesia (National Institute for the Arts) is also known as ISI.

drummer may approach the kendhang scheme in their own style and apply their own versions and variations of each pattern. The notation provided is from my own kendhang lessons, which as I have explained were provided to me within a particular learning process, and this is also how I have chosen to reproduce them here. I do not intend this notation to be viewed as definitive, as no transcription of drumming can be, but rather these are to be viewed as examples and a guide of how one may approach these ciblon drum patterns and schemes.

5.2 Kendhang Notation and the Language of Drumming

To date, few publications have provided notated kendhang patterns other than Susilo's Masters thesis written in 1967, Martopangrawit's *Titilaras Kendangan* written in 1966 and later published in 1972 and Sumarsam's article, 'Introduction to Ciblon Drumming in Javanese Gamelan' written in 1975 and later published in 1987. Susilo's thesis was primarily focused on kendhang kalih and kendhang satunggal (one-drum style), whilst Martopangrawit's *Titilaras Kendangan* provided basic ciblon patterns and schemes as well as kendhang ageng notation. It does not, however, give patterns in detail, but rather it outlines basic versions of patterns and allows for individual interpretation by the reader. Martopangrawit's *Titilaras Kendhangan* is widely available in Javanese academic libraries and copies are also available at international libraries. The acceptance of photocopying in present day Solo has enabled easy distribution of notation amongst gamelan enthusiasts, teachers and foreign students throughout the world.[66] My drum teacher explained to me that when he studied kendhang at STSI (now ISI) this book was used in the classroom as a reference guide when they began to learn kendhang ciblon patterns and scheme structures. My teacher and his fellow students were advised to refer to it in order to visualise patterns and scheme structures, but they

[66] My kendhang teacher gave me his copy of *Titilaras Kendhangan*, but when he gave it to me said I should not rely on it as a form of notation, but rather just use it as a reference guide.

were also encouraged to listen to many gamelan recordings in order to develop their own elaborations around the basic core pattern provided in the classroom. After explaining this to me, my teacher advised me to acquire a copy of *Titilaras Kendangan* to use as a reference guide only.

Sumarsam's article 'Introduction to Ciblon Drumming in Javanese Gamelan' was intended for an English speaking, academic audience. Here Sumarsam did not give a very detailed description of ciblon drumming, but rather he provided ciblon drumming notation which may be understood by students learning to play the ciblon drum. Sumarsam stated that even though gamelan notation has been used since the middle of the nineteenth century, drum notation is not fixed and varies depending on the teacher and performer and therefore it is incredibly difficult to notate kendhangan accurately (Sumarsam, 1975, repr. 1987: 175). Sumarsam provided a description of the principal sounds produced on the ciblon drum and illustrated them by using symbols alongside their corresponding drum strokes. He also described the shape the hands and fingers should form to produce each drum stroke. Sumarsam's notation also provided transcriptions of ciblon drumming for ladrang irama wilet, amongst others. This is unlike the notation I have reproduced within this chapter, however, as Sumarsam stated that although there are many variations of drum notation (ibid. 176), for the purpose of his article, he utilised another type of notation based on symbols that had been used by his own teacher, Raden Ngabehi, at the Conservatory of Gamelan Performing Arts, Solo. Although Sumarsam provided many examples of ciblon schemes and structures, he did not accompany these with much explanatory information, so it may be difficult for an inexperienced musician to approach. Unlike the notation style provided by Sumarsam, I will provide examples of kendhangan that were taught to me by my own kendhang teacher, Bambang Siswanto during one-to-one lessons between 2003-2010.

The type of kendhang notation used commonly today appeared long after *balungan* (melodic framework of a piece) notation was developed. Since then, many different methods of notation have been developed.[67] Notation was previously used exclusively in the courts of Solo and Yogyakarta, but is now used throughout Java as well as across Indonesia and throughout the world. Despite the ever-growing popularity and use of notation, there is a diverse range of views concerning the necessity and benefits of using it to learn and teach kendhang as well as gamelan music in general. Many musicians value notation, as it is particularly useful within the teacher–student environment, and for the preservation and documentation of traditional and modern compositions. Within the academies of SMKI and ISI in Solo, some teachers provide their students with balungan notation by writing it up on a chalkboard in the classroom or by verbally dictating the balungan of a gendhing. Collections of balungan notation are available in book form, which are also used and referred to by some teachers within the academies, for example the 3 volume *Gendhing-Gendhing Jawa Gaya Surakarta*, is a collection copied from the manuscripts of Moloyowidodo, published in 1977 by Akademi Seni Karawitan Indonesia, Surakarta. Notation is frequently used by non-Javanese gamelan musicians and in non-Javanese settings, many teachers provide notation for their students in individual lessons or group rehearsals, which may enable a quicker learning process if they are accustomed to learning music by reading other types of notation. Even though notation is commonly used within an educational setting for both Javanese and non-Javanese musicians, there are still a significant number of gamelan players and singers who have never used it and believe it is unnecessary in the learning process. Some musicians believe that as gamelan is essentially an oral tradition then the use of notation may have a negative effect on individuals developing their

[67] See Sumarsam, 1995, chapter three for a detailed discussion on the development of notation.

musicianship. My own drum teacher, for example, explained that notation is a good memory aid, but it should not be relied upon within performance situations.

Between 1886 and 1942 up to seven different versions of notation systems were developed in Java. The notation system that has remained most popular and is still widely used today is *kepatihan*, which was developed in Solo around 1890 (Sumarsam, 1995: 112). Kepatihan is a cipher notation system, which refers to the pitch of the tuning system as a number, and many transcriptions place dots below or above the number to indicate the octave pitch of the note indicated. The principal function of kepatihan is to notate the pitch, but some notation transcriptions also indicate the composition's colotomic structure by the use of various symbols. As outlined in Table 1, a circle indicates the place of a gong stroke. It also uses half moon symbols to indicate the position of kempul and kenong, placing a symbol facing upwards for kempul, and facing downwards to indicate the position of the kenong. Cross symbols are used to indicate the position of kethuk and a dash to indicate the kempyang:

Table 1: Punctuating instruments' notation symbols

⓪	Gong
⌒ ⌣	gong Suwukan
⌒	Kenong
⌣	Kempul
+	Kethuk
-	Kempyang

Unlike the kepathian notation system which was first developed to inform the player of the pitch and colotomic structure, musicians have since developed kendhang notation which is not a number-based system but rather a system of symbols which indicate drum strokes. It is unknown exactly when kendhang notation was formed, however, it is apparent that an earlier form of kendhang notation existed in *nut andha* notation, known as 'ladder notation' due to its chequered appearance (Kunst, 1973: 349). Nut andha was developed in Yogyakarta, whereas *nut ranté* notation was developed in Solo (Sumarsam, 1995: 107). Sutton noted that nut andha indicates the 'balungan, drum and punctuating gong parts' (1991: 33). The drum stokes indicated here are '*tak*, *dung* and *dang'*. The kepatihan system is distinctly clearer and considerably easier to read at a glance in comparison to nut andha, but unlike nut andha, it does not provide any kendhang notation alongside the pitch indications. There is no evidence to suggest why the kepatihan system did not continue to notate these principle kendhang strokes, but it is likely that this was due to the development of a more detailed kendhang notation, as is widely used today.

Ki Sindoesawarno stated at the time of writing his 'Ilmu Karawitan' (meaning 'Knowledge about gamelan music') in 1955, that kendhang notation was the least systemized form of notation.

> A prior understanding of the ways in which the sounds of the kendhang are produced is presupposed. Then all that remains is to compile or produce the "melody" of the kendhang. As long as the sounds are isolated, that is, the sounds of tak, tong, dhung, dha, the symbols are easy to make. (Sindoesawarno, 1955, repr. 1987: 344)

Many musicians in Solo are aware that kendhang notation has been in existence for a long time, but it is apparent from personal interviews with various Solonese drummers that they do not know who is responsible for the creation and development of kendhang notation as it is used today. Marc Perlman informed me that kendhang notation may have been invented by a musician named Wirawiyaga, a palace musician who later played at RRI and taught at the conservatoire, SMKI (Marc Perlman, e-mail message to Author, June 10 2010). Another musician accredited with the development of kendhang notation is R.L Martopangrawit, who was also a palace musician and then worked at SMKI; however, it is unknown as to whether or not he is responsible for inventing it (ibid.)

Kendhang notation involves using the names of each drum stroke, which can be written in full or can be shortened by the use of representative symbols. For example, the drum stroke 'tak' is often notated with a simple 't', whilst the drum stroke 'dah' is often notated with a 'B' symbol. At the outset, learning to read kendhang notation may feel like learning to read a new language, but once a little experience is gained, a new student to drumming will often find it is very simple, clear and effective. Regarding the method of writing out the full name of each drum stroke, Sindoesawarno noted that this method of notating kendhangan into 'a full sentence form that resembles the sound' (Sindoesawarno, 1955, repr. 1987: 345), gives the impression of 'naiveté'. It would not be practical to notate kendhangan using the full names of each drum stroke, so therefore short symbols are used. He felt symbols to represent 'simple sounds' should have uniformity. It is these short symbols that are most commonly used today.

In addition to notating through written symbols, kendhangan can also be orally represented through the use of mnemonic syllables, vocalising the name of each drum stroke. These syllables can be applied to each drum stroke, and combinations of these

drum strokes also have names, which can be vocalised and in turn they form melodic and rhythmic vocal patterns. For example, a short drum pattern may be vocally represented using the following syllables: 'tu-lung tong tung ket-tak tung'. These vocalised patterns are used when teaching drumming, and hence knowledge of this mnemonic drum language is widespread. It is common for kendhang teachers to vocalise vast amounts of kendhangan to their students. This is a highly efficient representation of kendhangan and is also more accurate than the written kendhangan notation because the drummer can vocalise syncopated rhythms more precisely than can be scribed for written representation of drum patterns. Drummers will often hum the melody of a gendhing using these mnemonic syllables. My own kendhang teacher, Bambang Siswanto did this in many of my kendhang lessons in Solo. Marc Perlman quoted Martopangrawit's description of the use of humming as a method of learning and recalling melody: 'humming unites rebaban, balungan, and kendhangan. The melody would be hummed using the drum syllables as words (Perlman, 1993 repr. Miller, 2001: 4).

The process of vocalising kendhang patterns is similar to the Indian method of learning to play the north Indian tabla and south Indian mridangam drums, where the drummer vocalises the patterns played whilst keeping *tala* (time cycle) using a variety of hand gestures. Bonnie C. Wade described the use of mnemonic syllables in Indian music, which may also be applicable to Javanese gamelan kendhangan: 'Presumably such syllables were originally meant to imitate the sounds of the strokes to which they referred, but with time the use of syllables became more complex' (Wade, 1979: 141). This is particularly true of kendhang drumming where the vocal syllables not only represent each drum stroke but also combinations of strokes in the form of long patterns. Kendhang mnemonic syllables therefore form a drumming language which is

widely understood by kendhang players in Solo, but whilst it is used in teaching situations, it is not used in performance situations such as those found in Indian music performance where a drummer occasionally recites mridangam and/or tabla patterns within the performance setting.

5.3 Sekaran and Singgetan

The kendhang ciblon is audibly distinguishable from the kendhang kalih and kendhang ageng, greatly due to the drummer's use of ciblon sekaran and singgetan patterns, as well as the physical and stylistic manner with which the ciblon is played. Sumarsam describes *sekaran* as 'flowery melodic pattern', derived from 'sekar' meaning 'flower' (Sumarsam, 1987: 179), and Martopangrawit explains sekaran as: 'a type of playing that involves inserting other melodies (lagu) into a basic melody (lagu pokok). This technique is characteristic of the kendhang ciblon' (Martopangrawit, 1972, repr. 1984: 50). *Singgetan*, on the other hand, is described by Sumarsam as a, 'boundary melodic pattern' and is 'played to indicate that the heavy accent (that is, kenong, kempul, gong) of the melody is coming and [also] to mark the boundary between sekaran' (Sumarsam, 1975, repr. 1987: 180). Sumarsam explains the idea of variations within a sekaran or singgetan and notes that within these variations, the 'essence' of the pattern must remain the same (ibid.).

Some of the descriptive terms used in gamelan music are interchangeable. The term *'céngkok'* is also used to refer to patterns or 'riffs' (Perlman, 2004: 57), which are distinguishable by name. Martopangrawit describes céngkok as 'a playing technique that is guided by the pattern of the balungan and dependent upon the course of the balungan melody. All the melodic (lagu) instruments utilise this playing style' (Martopangrawit, 1972, repr. 1984: 50). This therefore implies the term 'céngkok' is not entirely suitable in reference to kendhang ciblon patterns, whilst the term 'sekaran',

meaning ‘flowery melodic pattern’ is more appropriate. Ki Sindoesawarno describes céngkok as, ‘all the ways of grouping tones that cause the melodic phrase to flower. The melody has to flourish, which means it must be given content, beauty, and life’ (Sindoesawarno, 1955, repr. 1987: 378). The term céngkok’ is commonly used to refer to gendèr patterns as well as vocal and other instrumental patterns, but ‘céngkok’ is also used by some musicians when referring to kendhang sekaran and singgetan. The term sekaran is also used to refer to the ‘flowering’ patterns played on the bonang. Ki Sindoesawarno also describes the term ‘wiletan’ as meaning ‘a rhythmic and melodic micro-structuring of tones in the production of céngkok’ (Sindoesawarno, 1955, repr. 1987: 378). Therefore céngkok may be understood as movement (*wiraga*) and wilet as rhythm (*wirama*).

Ciblon patterns are associated with traditional Javanese dance, with different sekaran correlating to particular dance movements. My own drum teacher in Solo informed me that the ‘odd’ sekaran are ‘walk’ patterns, whilst the ‘even’ sekaran are ‘stay’ patterns. Therefore, for example, sekaran I, III, V and VII correlate with walking patterns for the dancer, whilst sekaran II, IV, VI, and VIII are patterns that indicate the dancer would ‘stay’ and therefore keep the lower half of the body still whilst making upper body movements. Supanggah described this relationship between drum sekaran and dance:

> By looking at the names of kendhang sekaran, we can guess that these names take after the particular dance movements that are performed when these sekaran are played, for example *laku telu, ukel pakis, elus brengos, ménthogan, trap jamang*, and so on. *Laku telu* [sekaran III] is the movement of a person walking and counting to three, while *ukel pakis* [sekaran IV] is a movement,

> which imitates or is inspired by the movement of a duck (ménthog). These movements are used a lot in the *gambyong* and *kiprah* repertoire. In the past, or at least prior to the 1970s, at the time when dance was not choreographed in a fixed form by a particular choreographer as is usually the case today, the dance movements in gambyong were based on the sekaran played by the kendhang. This kind of performance was an opportunity for dancers and kendhang players to compete with one another and show off their sekaran. (Supanggah 2011: 291)

As Supanggah explains, particular dance movements are based on kendhang sekaran, and they are therefore closely linked to dance performance. The kendhang ciblon is commonly featured in klenèngan performances which do not typically involve dancers, but the drummer still often follows a 'walk'-'stay'-'walk'-'stay' sekaran sequence. In the klenèngan setting the drummer is, however, freer to elaborate on his sekaran (more so than in a dance performance) and is able to perform varying combinations of sekaran without concern for dancers following his kendhangan.

5.4 Kendhang Ciblon Schemes

In order to play the kendhang ciblon, drummers do not necessarily need to know the entire melodic structure of a gendhing prior to playing it, but they must be aware of its form, and how the ciblon drumming fits within the structure of the piece. Drummers therefore apply structural kendhang schemes to the gendhing and apply a repertoire of sekaran and singgetan patterns to these schemes.[68] The development and history of these kendhang schemes is unknown, but transcriptions of them have been in existence since

[68] Drummers may or may not be aware of this process, depending on how they were taught. For example, a drummer may have learned to play solely via aural transmission and therefore may not knowingly apply such structures, but rather may associate particular sections within a gong cycle with particular drum strokes and cues.

at least when Sumarsam studied kendhang with his teacher, Raden Ngabehi, at the Conservatory of Gamelan Performing Arts, Solo in the 1960s. Kendhang schemes outline the colotomic structure within the gong cycle and indicate where sekaran and singgetan should be played by the use of symbols that represent them, leaving the drummer to use their own discretion as to which sekaran and sekaran to play, and how much or how little embellishment to play around and within each drum pattern. The terms *sekaran, singgetan* and *céngkok* are all associated with the term and concept of '*garap*', which refers to one's treatment and approach to a piece, implying it is often for the musician to choose which patterns to play within the kendhang schemes, rather than relying on strictly prescribed material as may be the case within other musical genres.

As explained previously in chapter five, the drummer is responsible for setting and changing the irama as well as setting and maintaining the *laya* (tempo) of the gendhing. In order to set the irama of a gendhing, the kendhang player understands how the drumming fits into the overall structure of the piece and groups sekaran and singgetan in a particular order (within a scheme structure) throughout each gong cycle. The scheme for each gong cycle of a ladrang played in irama wilet, for example, is fundamentally the same, but the drummer alternates and interchanges the patterns used in order to provide variation within the gendhing. The drummer also pairs sekaran and singgetan with the length of the colotomic pattern. Every sekaran sounds different in character, and therefore each sekaran is distinguishable and easily recognisable amongst the ciblon repertoire's vast array of patterns. Sekaran are the most frequently played patterns and form the basis of each gong cycle for the drummer. Whilst these sekaran are recognisable they are, however, open to individual embellishment and interpretation. For example, many drummers play one sekaran, which creates one character/theme per gong cycle of irama wilet drumming (with embellishment throughout), whilst other

drummers may choose to manoeuvre through several sekaran within one single gong cycle of drumming. Therefore depending on the drummer's choice of approach to the gong cycle, the scheme for each gong cycle may vary with regards to the sekaran used, but the basic scheme structure may remain the same.

It is rare that a drummer will discuss the drum scheme in a performance setting, but rather it is something the majority of kendhang players are aware of, particularly those who have studied in the academic settings. Schemes are, however, discussed in teaching situations in order for drummers to learn about these structural forms. Although it is rare for a drummer to use notation in a performance setting, scholar and musician Benjamin Brinner stated that a Javanese drummer once showed him a notebook containing kendhang schemes:

> A minuscule notebook in which he had condensed the drumming requirements for virtually the entire repertoire by limiting the information for each piece to the melodic introduction, a schematic representation of the form, and comments on or notation for atypical aspects such as a short phrase or a special transition between sections. (Brinner, 1995: 15)

Kendhang playing involves a vast array of drum strokes and combinations of strokes, so within this chapter I have included a set of photographs illustrating some of the most frequently used drum strokes, indicating the drum stroke, its representative symbol and its onomatopoeic corresponding name, as well as descriptions indicating how to play them. The playing descriptions for these drum strokes are a guide only, as all drummers will use their own techniques. Advice on how to create a sound can be given, but it must also be altered depending on the kendhang played, and the person playing it, because every drum and each drummer's hands vary in size and shape so as a result all

drummers use their hands differently to create kendhang tones. This list is also written with the assumption that the player is right-handed. Left-handed drumming style is more commonly found in village areas outside Solo and would often involve the drum being played the opposite way, with the player's stronger hand playing the larger drumhead. The frequently used drum strokes are demonstrated on the corresponding sound file 1.

5.5 Frequently Used Kendhang Strokes

DVD Sound File 1: 'Frequently Used Kendhang Strokes'

tung

p

Played with the right hand on the largest head of the kendhang ciblon whilst the left drumhead is open (not damped). There are at least two ways of effectively achieving the tone of 'tung', one method as illustrated in figure 12, with the fingers curved slightly to strike the drum with the side of the hand whilst avoiding using the palm. The second method as shown in figure 13, is to open the fingers and strike the drumhead with the palm of the hand.

Figure 12: Right hand, 'tung', method one, York, 2012.

Figure 13: Right hand, 'tung', method two, York, 2012.

dah

Played with the right hand on the large head of the kendhang ciblon with the left drumhead open. As illustrated in figure 14, the edge of the palm of the hand closest to the wrist touches the rim of the drum, whilst the fingers are held straight and tightly together. The hand strikes, as demonstrated in figure 15, the hand bounces away from it the drum skin, producing a clear, open sound

Figure 14: Right hand, 'dah', the hand prepares to strike the drum, York, 2012.

Figure 15: Right hand, 'dah', the hand strikes the drum, York, 2012.

det

Played in a similar manner to the drum stroke ‘dah’, but as shown in figures 16 and 17, the strokes is dampened using the left hand, and the right hand stays strikes the drum skin and stays, rather than bouncing off the skin as is necessary for dah.

Figure 16: Left hand, dampened, 'det', York, 2012.

Figure 17: Right hand, 'det', York, 2012.

lung

ℓ

The drum stroke ‘lung’ is similar to the stoke ‘P’/ ‘tung’, but it is played with the left hand and a different technique is required. The right drumhead is open, and as illustrated in figure 18, the stroke can be played by striking the drum with just one finger, ideally the forefinger or middle finger on the top third of the left drumhead.

Figure 18: Left hand, 'lung', York, 2012.

tong

∘

This is an open, resonating sound, and as demonstrated in figure 19, it is played at the top of the outer rim of the drum, using one or two fingers.

Figure 19: Left hand, 'tong', York, 2012.

hen

h

This is a ‘little voice’[69] and is produced between the middle and the edge of the large drumhead of the ciblon. It can be played by using the thumb and the sound is produced by a flick of the wrist allowing the thumb to strike the drum but not rest there.

Figure 20: Right hand, stage one, 'hen', York, 2012.

Figure 21: Right hand, stage two, ‘hen’, York, 2012.

[69] My drum teacher in Solo always referred to ‘hen’ as a ‘little voice’ played with the thumb.

tak

t

The left hand slaps the smaller drumhead with the fingers together whilst dampening the larger drumhead with the right hand, as illustrated in figures 22 and 23. There are different types of ‘tak’ sound depending on the style of piece. Sometimes it is a very strong ‘tak’ slapping sound, and sometimes it is a weaker sound like that of a loose hand slapping the water’s surface.

Figure 22: Left hand, 'tak', the hand prepares to strike the drum, York, 2012.

Figure 23: Left hand, 'tak', the hand strikes the drum, York, 2012.

ket

k

As illustrated in figures 24 and 25, this is a dampened sound that can be played by using just the tips of the fingers in the centre of the larger drumhead whilst dampening with the left hand on the smaller drumhead.

Figure 24: Right hand, 'ket', York, 2012.

Figure 25: Left hand dampened for ‘ket’, York, 2012.

lang

L

As illustrated in figure 26, this drum stroke is played with a similar hand position to that needed for ‘tak’, but it is an open stroke (not damped like tak) and played to produce a softer effect.

Figure 26: Left hand, 'lang', York, 2012.

Common Combinations of Drum Stokes

de-lang

d l

This is played using the right and left hands, creating a ‘dah’ with the right hand, and an open ‘lang’ with the left hand. It is played in a right to left motion, so the strokes collectively create the sound ‘de-lang’. The ‘d’ symbol indicates a ‘dah’ stroke in this instance.

de-long

d o

This is played using the right and left hands, creating a ‘dah’ with the right hand, and a ‘tong’ with the left hand. It is played in a right to left motion so the strokes collectively create the sound ‘de-long’.

tu-lung

This is played using the right and left hands, creating the 'tung' sound with the right hand and the 'lung' sound with the left hand. Like 'de-lang', it is played in a right to left motion, so the strokes sound like 'tu-lung'.

ket-hen

This is played using the right and left hands. The right hand plays a dampened 'ket', smoothly followed by a 'hen' stroke to form a fluid 'ket-hen' pattern.

det-det

Whilst dampening with the left hand, the right hand produces the 'det' drum stroke, and plays this twice to form a 'det-det' sound.

de-delang

This is a combination of the right and left drum strokes, beginning with the *dah* stroke by the right hand, and repeated again and followed by a lang stroke to create a dah-dah-lang, which in quick motion sounds like *de-delang*.

Throughout the learning process, playing the kendhang ciblon's complex patterns requires close attention to detail and it may be beneficial to listen to recordings of drumming in order to learn how drum strokes sound as well as learn a variey of combinations of strokes.[70]

[70] As stated previously, this is not a complete list of ciblon sounds, but rather it features some of the most commonly played drum strokes.

5.6 Interpreting Kendhang Notation

Kendhang notation is read from left to right and within this chapter I have notated patterns in groups of four beats because this is the neatest and therefore clearest method of displaying them. The purpose of the space between each group of four beats is for clear transcription only, and therefore the drum strokes are to be played and/or vocalised in a fluid motion without a break between each set of patterns. A full stop within a set of patterns indicates a 'rest'.

The following are two examples of sekaran in their full pattern form, as they could be vocalised (for learning purposes). Example one is 'batangan', sekaran I, and example two is 'pilesan', sekaran II, and demonstrations of these can be heard on the corresponding sound file 2:

 ***DVD Sound File 2: 'Sekaran I and II with their Corresponding Vocalised Pattern'***

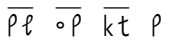
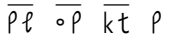
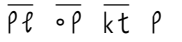
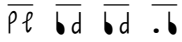
Example One:

Batangan/ Sekaran I: p ◗ p t k̄h ◦ k̄h t p̄p̄ p p̄ℓ̄ . p k̄t k̄p̄ t

Kendhang Symbols	Corresponding Vocalised Pattern
p ◗ p t	tung det tung tak
k̄h ◦ k̄h t	ket-hen tong ket-hen tak
p̄p̄ p p̄ℓ̄ .	tung-tung tung tu-lung .
p k̄t k̄p̄ t	tung ket-tak ket-tung tak

Example Two:

Pilesan/ Sekaran II: 

Kendhang Symbols	**Corresponding Vocalised Pattern**
	tu-lung tong-tung ket-tak tung
	tu-tung tong-tung ket-tak tung
	tu-lung tong-tung ket-tak tung
	tu-lung det-de-lang det –de-lang (rest) det

Using examples one and two as demonstrations of how patterns can be vocalised, the rest of the notation examples provided within this chapter may also be read and vocalised in this manner, but rather than writing out the drum stroke with its full name, I have provided the short representative symbols as they would be read and understood by a drummer. As the kendhang ciblon does not feature regularly in lancaran drumming, I have focused my discussion and demonstration on ladrang form which frequently uses both kendhang ageng, kendhang kalih and kendhang ciblon. I have provided an outline and description of ladrang kendhangan, firstly played on kendhang kalih, which is commonly featured in traditional gamelan performance in Solo, central Java.

Ladrang Kendhangan:

Ladrang structure consists of a 32 beat gong cycle, divided into four sections called kenongan and each of these four kenongan are comprised of two *gatra* (basic metric unit consisting of four balungan beats within a piece). Many ladrang pieces have two sections: umpak and ngelik, and can be played in irama tanggung, irama dados, irama

wilet or rangkep. Irama dados is usually played with kendhang kalih, but occasionally a drummer will play irama dados with the kendhang ciblon, and in doing so the drummer follows a specific ciblon scheme for the ladrang irama dados structure. Compositions that typically use ciblon irama dados, rather than kendhang kalih, are 'Ladrang Kembang Kacang, laras pelog pathet nem', and 'Ladrang Mugirahayu, laras sléndro pathet manyura'.

Kendhang kalih drumming does not feature scheme structures like those used for the ciblon, but it does follow particular, anticipated sets of patterns such as those transcribed overleaf. As the ladrang structure is a 32 beat cycle, the colotomic form is as follows:

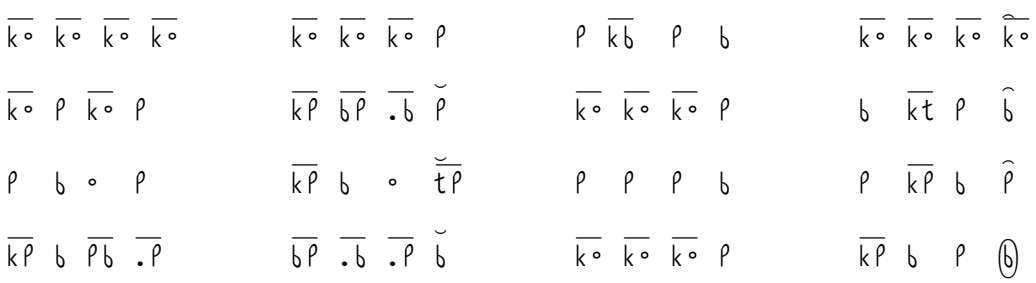
. . . .

. . . .

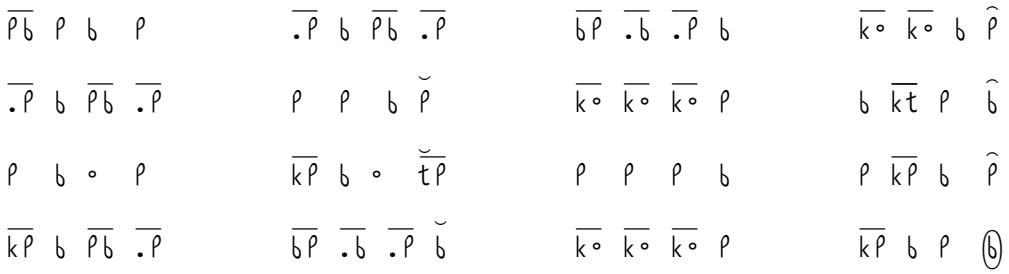
Within ladrang irama tanggung and irama dados, specific kendhang patterns are anticipated at particular points of the gong cycle. The following is an outline of kendhang kalih drumming for irama dados with the kenong and kempul markings indicated. This is typical of the drumming expected for a ladrang such as the popular Ladrang Wilujeng. The drummer is not affected by whether or not the piece is played in pélog or sléndro, as the structure and form of the piece remains the same. The kendhang kalih notation for irama dados ladrang form is provided, with its corresponding sound file 3, to demonstrate that particular patterns are anticipated for ladrang irama dados, despite it not having a specific 'scheme' structure.

DVD Sound File 3: 'Ladrang Irama Dados Umpak and Ngelik'

Ladrang irama dados kendhangan. Umpak:



Ladrang irama dados kendhangan. Ngelik:



Sekaran and Singgetan patterns:

Sekaran and singgetan patterns are played on the kendhang ciblon and with an understanding of these patterns and the gendhing's structure, the drummer can play hundreds of pieces without necessarily needing to know their entire melodic form. Drummers learn these schemes and patterns through either formal methods often using notation at the institutions, or via informal learning such as listening to drummers play in performance or by listening to recordings. Even if a drummer has used notation in the learning process, once various combinations of strokes have been learned and memorised, it should not be necessary to refer back to notation, because as explained previously, gamelan is an oral tradition and performance settings do not feature the use of notations, so it should be used as a guide or memory-aid only. It is important for the drummer to remember sekaran and singgetan and how they fit into the piece's colotomic structure.

I have provided transcriptions of kendhang ciblon sekaran, singgetan and schemes. Below are transcriptions of the first eight sekaran, and whilst each of these has a name, the most common form of notating them is through the use of roman numerals, which is a way of indicating and notating sekaran in shorthand within a scheme.[71] These sekaran are all commonly used in traditional performance, and are demonstrated on the corresponding sound file 4.

DVD Sound File 4: 'Sekaran I-VIII'

Sekaran I-VIII:

1a	꠸ ꠰ ꠸ t	$\overline{\text{kh}}$ ∘ $\overline{\text{kh}}$ t	$\overline{꠸꠸}$ ꠸ $\overline{꠸꠸}$ $\overline{.꠸}$	$\overline{\text{kt}}$ $\overline{\text{k꠸}}$ $\overline{\text{t꠸}}$ $\overline{.꠰}$
1b	. $\overline{\text{th}}$ $\overline{꠰\text{k}}$ ꠰	. ∘ $\overline{\text{th}}$ $\overline{.꠸}$	$\overline{꠸꠸}$ $\overline{\text{th}}$ $\overline{꠸꠸}$ d	$\overline{꠰\text{d}}$ ꠰ d t
II	$\overline{꠸꠸}$ $\overline{∘꠸}$ $\overline{\text{kt}}$ $\overline{.꠸}$	$\overline{꠸꠸}$ $\overline{∘꠸}$ $\overline{\text{kt}}$ $\overline{.꠸}$	$\overline{꠸꠸}$ $\overline{∘꠸}$ $\overline{\text{kt}}$ ꠸	$\overline{꠸꠸}$ $\overline{꠰\text{d}}$ $\overline{꠰\text{d}}$ $\overline{.꠰}$
III	$\overline{∘\text{h}}$ $\overline{\text{t꠸}}$ $\overline{꠸꠰}$ $\overline{\text{kh}}$	$\overline{꠸꠸}$ $\overline{d꠰}$ $\overline{꠸꠸}$ $\overline{d꠰}$	$\overline{\text{kh}}$ $\overline{\text{t꠸}}$ $\overline{꠸꠰}$ $\overline{.꠸}$	$\overline{꠸꠸}$ $\overline{꠸꠸}$ $\overline{꠸꠸}$ $\widehat{\text{t}}$
IV	$\overline{꠰꠸}$ $\overline{.꠰}$ $\overline{\text{k꠸}}$ $\overline{꠸꠸}$	$\overline{\text{k꠸}}$ $\overline{꠸꠸}$ $\overline{\text{k꠸}}$ ꠸	$\overline{\text{t꠸}}$ $\overline{.\text{t}}$ $\overline{\text{kd}}$ $\overline{.\text{t}}$	$\overline{\text{kd}}$ $\overline{.\text{t}}$ $\overline{\text{kd}}$ $\overline{\text{kd}}$
V	$\overline{꠸∘}$ ꠸ $\overline{꠸∘}$ ꠸	$\overline{\text{tk}}$ $\overline{\text{kh}}$ $\overline{꠸꠸}$ d	$\overline{\text{tk}}$ $\overline{\text{kh}}$ $\overline{꠸꠸}$ d	$\overline{\text{t}꠰}$ $\overline{\text{k꠸}}$ $\overline{꠸̇꠸}$ t
VI	$\overline{∘\text{h}}$ $\overline{\text{t꠸}}$ $\overline{∘꠸∘}$ $\overline{.∘}$	$\overline{꠸∘}$ $\overline{\text{th}}$ $\overline{\text{k꠸}}$ $\overline{꠸꠸}$	$\overline{∘\text{h}}$ $\overline{\text{d꠸}}$ $\overline{꠸꠰}$ $\overline{\text{kh}}$	$\overline{꠸꠸}$ $\overline{d꠰}$ $\overline{\text{k꠸}}$ $\overline{꠸꠸}$
VII	$\overline{\text{kh}}$ $\overline{d꠰}$ $\overline{\text{kh}}$ $\overline{d꠰}$	$\overline{\text{k꠸}}$ $\overline{꠸꠸}$ $\overline{\text{k꠸}}$ $\overline{꠸꠸}$	$\overline{\text{kt}}$ $\overline{꠸\text{t}}$ $\overline{\text{kt}}$ $\overline{꠸\text{t}}$	$\overline{\text{k꠸}}$ $\overline{꠸꠸}$ $\overline{\text{k꠸}}$ $\overline{꠸꠸}$
VIII	$\overline{∘꠸}$ $\overline{꠸∘}$ $\overline{꠸∘}$ ꠸	$\overline{.\text{k}}$ $\overline{\text{t꠸}}$ $\overline{.\text{k}}$ $\overline{\text{t꠸}}$	$\overline{∘꠰}$ $\overline{꠰∘}$ $\overline{꠰∘}$ ꠰	$\overline{.꠰}$ $\overline{\text{t꠸}}$ $\overline{.꠰}$ $\overline{\text{t꠸}}$

[71] My own drum teacher often notated kendhang schemes and included indications of sekaran in the short hand form of roman numerals.

Referring back to my discussion of Hartono's Mangkunegaran style, within chapter four, the following is a transcription of sekaran III as played by Hartono, and below it a transcription of a 'standard' Solonese sekaran III pattern, as provided by my teacher.

Bp Hartono:

IIIa: ꟾ ɬ ꟾ t ꟾ ɬ ꟾ t ꟾ ɬ ꟾ t . ꟾ ɓ .

IIIb: . ɓ . d . ɓ . d . ɓ . d . ꟾ B .

Solo:

IIIa: ◦h tꟾ ɬɓ kh ꟾɬ dɓ ꟾɬ dɓ kh tꟾ ɬɓ .ꟾ ɬꟾ tꟾ ɬꟾ t͡

IIIb: kh d ɓ ◦ ɓ tꟾ ɬꟾ ◦ kh tꟾ ɬꟾ ◦ꟾ ɬꟾ tꟾ ɬꟾ ◦͡

Hartono's version of sekaran III is now also recognised as being of a 'Mangkunegaran style'. It is distinctly less ornamented than the sekaran pattern frequently played by musicians outside of the Kraton, within klenèngan repertoire.

DVD Sound File 5: 'Singgetan'

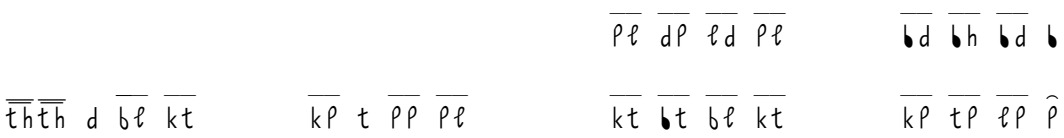
Singgetan:

Demonstrated on the corresponding sound file 5, are some of the most frequently used singgetan patterns. As explained these are 'dividing' patterns, which are played in specific places within the gong cycle. The following are transcriptions of some commonly used singgetan (dividing) patterns:

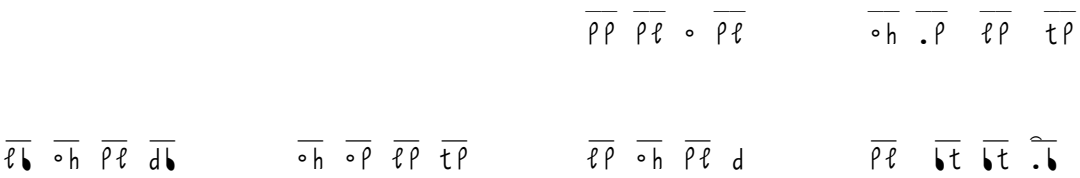
KB/Kengser batangan: This is a version of the kengser pattern that only features within the first gong cycle of irama dados or irama wilet, hence its name 'kengser batangan':

kꟾ ꟾɬ ɓd ɓ ɓd ɓ thth tꟾ ɬꟾ th dɓ t

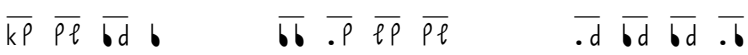
KS/Kengser: The kengser pattern is played in every gongan except the first, which features kengser batangan:



ML/Malik: This singgetan is played within a particular place in the gong cycle and different variations can be played each time it appears:



MG/Magak: Like malik, this singgetan pattern has a set place with the kendhang scheme:



SMG/Sekaran Magak: Like malik, this pattern may be varied within each gong cycle. Here are four examples of sekaran magak (SMG):

SMG1

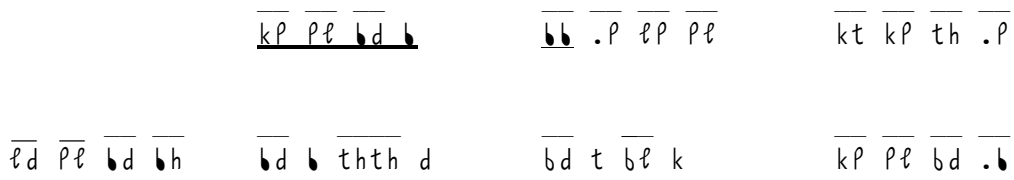
SMG2

SMG3

SMG4

NG/Ngaplak: This singgetan remains the same in principle within each gong cycle, but as with all kendhang patterns, each musician may have their own style of playing and

therefore the performance of such singgetan and sekaran may vary slightly each time. The principal of the pattern remains the same with emphasis on the strong recognisable beats, particularly in: 'ket tung tu-lung det-delang det, det-det' (as underlined in the transcription) of the pattern. It is the 'det-det' beats that are particularly noticeable within the pattern and recognisable to any experienced musician within the ensemble. The ngaplak singgetan starts one quarter of the way into a four-gatra phrase:



GB/Gong batangan: Although the 'gong batangan' phrase may not always be categorised as a singgetan pattern, it may still be classed as a dividing pattern and used as an alternative to sekaran II to approach the gong of the first gong cycle in irama wilet. At the end of the first gong cycle this pattern is played through the final four gatra, or sekaran II can be played instead of gong batangan. This is up to each drummer's individual preference:

Embellishment and Variation on Sekaran and Singgetan:

In Solo, kendhang players are often multi-instrumentalists and therefore able to play many other instruments, and likewise most competent gamelan musicians are capable of playing the kendhang to some extent, and those who cannot play the kendhang are often still aware of the drum cues that indicate changes in tempo and irama. Even when drummers are playing and calling on their vast repertoire of embellished patterns, musicians within the ensemble recognise the singgetan patterns when they are played amidst the embellished sekaran. These singgetan are especially recognisable when they

coincide with the colotomic markings such as kenong and kempul. Drummers can always know their position in a long gendhing structure by listening to these colotomic markings. For example, in irama wilet, the drummer's 'ngaplak' singgetan is played when approaching the gong before transitioning to another gong cycle. If a drummer were to become lost within a gong cycle it is possible to find one's place within the gendhing structure by listening to these colotomic markings such as stokes of the kenong and gong.

Creating variations of patterns is a vital aspect of developing individual drum style. As described in chapter four, whilst a drummer may spontaneously react musically in accordance to the performance surroundings, be it a formal or informal setting, variations on patterns are established both consciously and subconsciously throughout the kendhang learning process. Siswanto explained to me that at the institutions of SMKI and ISI in Solo, during the early learning stages, musicians often memorise basic patterns, which are stripped of any elaborate, filler strokes, therefore learning the raw, unembellished patterns. Once these are understood, a variety of embellishments can be developed. Siswanto also explained that in classes at the academies in Solo, examples of patterns are provided, but students are also encouraged to listen to recordings and attend performances in order to develop their own style. Drummers then perform patterns from their repertoire depending on the performance setting and what it entails. Below are some examples of variations on patterns, as demonstrated on the corresponding sound file 6.

DVD Sound File 6: 'Examples of Variations on Patterns'

Examples of variations on patterns can be as simple, as follows: Based on Sekaran I, A is the basic pattern, and A1 is a variation of A:

A) ꧀ ꧁ ꧀ t k ∘ k t ꧀ ꧀ ꧀ ꧀꧁ k k꧀ t꧀ ꧀

A1) ꧀ ꧁ ꧀ tk kh ∘ kh t ꧀꧀ ꧀꧁ kk ꧀꧁ k̲t̲h̲ kh th ꧀꧁

As demonstrated above, the 'A' pattern provides the unembellished basis upon which the drummer can form his or her variations. By simply making a pattern of: k ∘ k t into: kh ∘ kh t, a more fluid set of drum strokes is created, which flows throughout the gong cycle.

5.7 Scheme and Transcription of Ciblon Irama Dados

Once drummers know the sekaran and singgetan vital for the performance of pieces in ladrang form, they are able to apply these to the scheme structures as described earlier in this chapter. Unlike the kendhang kalih irama dados drumming transcribed previously, when the drummer approaches irama dados with kendhang ciblon, a specific schematic structure is followed and the drummer then applies an array of sekaran and singgetan to this scheme. The following is an outline of a four-gongan scheme for irama dados, with the final gong reaching suwuk:

Table 2: Scheme for Ladrang form, Irama Dados

1) Batangan

Ia	Ib
Ia	KB
Ia	¼ Ib N1
N2	GB

2) Pilesan

II	II
½ II K1	K2
II	¼ II N1
N2	III

3) Laku Telu

IIIa	IIIa
½ IIIa ½ IIIb	IIIb
IIIb	¼ III N1
NS	GS

4) Suwuk

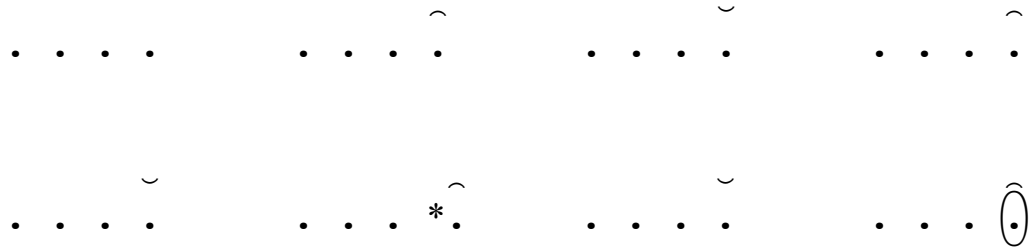
SWI	SWII
½ SWI K1	KS
SWI	SUWUK
SUWUK	⟶ GONG

Angkatan

'Angkatan' is the transitional pattern played by the drummer, which either introduces the kendhang ciblon but stays in the same irama (such as in irama dados kendhang kalih, to irama dados kendhang ciblon), or introduces the kendhang ciblon and changes irama, for example kendhang kalih irama dados transitions with an angkatan pattern to kendhang ciblon irama wilet.

Angkatan Ciblon in Irama Dados: This is the pattern the drummer plays when switching from kendhang kalih to playing the kendhang ciblon. Here the angkatan ciblon is introduced on the 't' tak on the third kenong, as outlined within the gong cycle structure below:

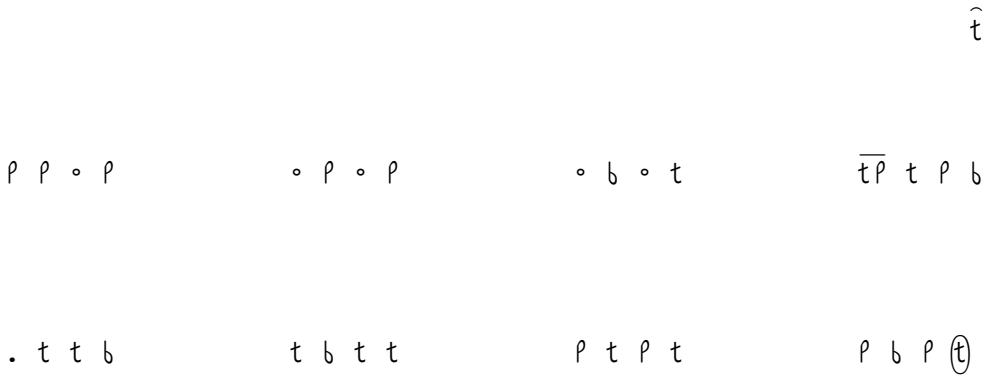
* = Drummer switches to kendhang ciblon from kendhang kalih



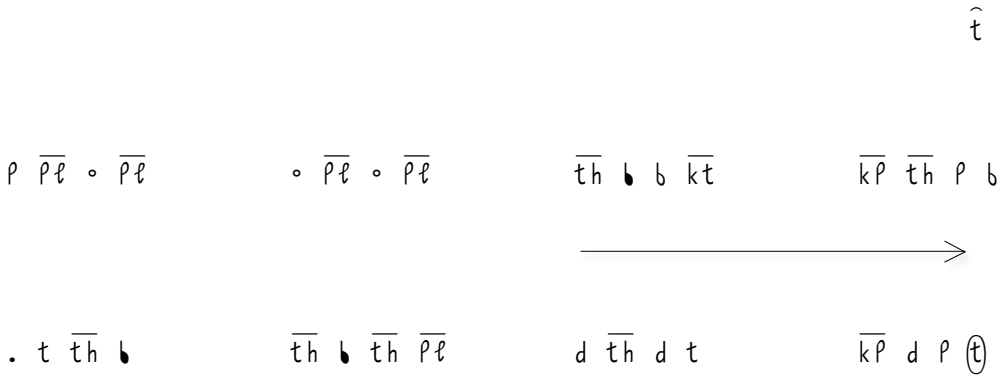
Transcribed and demonstrated on the corresponding sound file 7, are two examples of angkatan pattern played on the ciblon drum after switching from the kendhang kalih in ladrang form. Example a) is a basic ankatan ciblon pattern without embellishment as notated by Martopangrawit in his 1972 collection. This is followed by example b) of an embellished angkatan, derived from my kendang lessons in Java, which is closer to a pattern which may be used in performance practice in Solo. The arrow symbol indicates the drummer should slow down the tempo, and at the end of the arrow marking, the new tempo should be developed. As these are examples of angkatan irama dados kendhang kalih to irama dados kendhang ciblon, the tempo does not alter dramatically but rather just adjusts slightly to suit the new irama dados ciblon drum style.

 ***DVD Sound File 7: 'Examples of Angkatan Ciblon'***

a) Martopangrawit Angkatan Ciblon (1972, 149):



b) Embellished Angkatan Ciblon (with tempo advice):



In a steady tempo for a fluid irama dados ciblon

As demonstrated in the transcribed angkatan examples, compared with Martopangrawit's basic transcription of angkatan ciblon the embellished angkatan pattern is more fluid and smooth due to the added 'filler' strokes. It is these extra drum strokes that are desirable as they create an overall flowing motion throughout the gong cycle.

Ciblon Irama Dados:

Following the angkatan pattern, which is played when the drummer switches from the kendhang kalih to the kendhang ciblon, the drummer plays irama dados on the ciblon drum. I have provided a transcription of one version of irama dados, with a full cycle of kendhang kalih irama dados, followed by a cycle of kendhang kalih with the transitional

angkatan pattern beginning on the third kenong. Ciblon sekaran and singgetan are applied to this four-gongan scheme. This is demonstrated on the corresponding sound file 8.

 ***DVD Sound File 8: 'Irama Dados with Angkatan Transitioning to Ciblon Irama Dados, and Gong Cycles 1-4'***

Kendhang Kalih: One full cycle of Irama Dados kendhang kalih, transitioning to kendhang ciblon on the third kenong of the second gong:

k̄ ∘ k̄ ∘ k̄ ∘ k̄ ∘	k̄ ∘ k̄ ∘ k̄ ∘ p	p k̄ b p b	k̄ ∘ k̄ ∘ k̄ ∘ k̄ ∘
k̄ ∘ p k̄ ∘ p	k̄ p̄ b̄ p̄ .b ˘p	k̄ ∘ k̄ ∘ k̄ ∘ p	b k̄t ∘ b̂
p b ∘ p	k̄ p̄ b ∘ ˘t̄ p̄	p p p b	p k̄ p̄ b p̂
k̄ p̄ b p̄ b̄ .p̄	b̄ p̄ .b .p̄ ˘b	k̄ ∘ k̄ ∘ k̄ ∘ p	k̄ p̄ b p ⓑ
∘ k̄ ∘ k̄ ∘ k̄ ∘	k̄ ∘ k̄ ∘ k̄ ∘ p	p k̄ b p b	k̄ ∘ k̄ ∘ k̄ ∘ k̄ ∘
p b ∘ p	k̄ p̄ b ∘ ˘t̄ p̄	p p p b	**Ciblon:** t̂
p p̄ ℓ̄ k̄ k p̄ ℓ̄	k̄ k p̄ ℓ̄ k̄ k ˘p̄ ℓ̄	k̄ h b̄ k b ∘	k̄ t k̄ p̄ t̄ h b̂
		→	
. t̄ h t̄ h b	t̄ h b̄ t̄ h ˘d	b̄ t̄ h d t	k̄ p̄ b p ⓣ

Table 3: Gong One, Ciblon Irama Dados: Batangan

Ia	Ib
Ia	KB
Ia	¼ Ib N1
N2	GB

Table 4: Gong Two, Ciblon Irama Dados: Pilesan

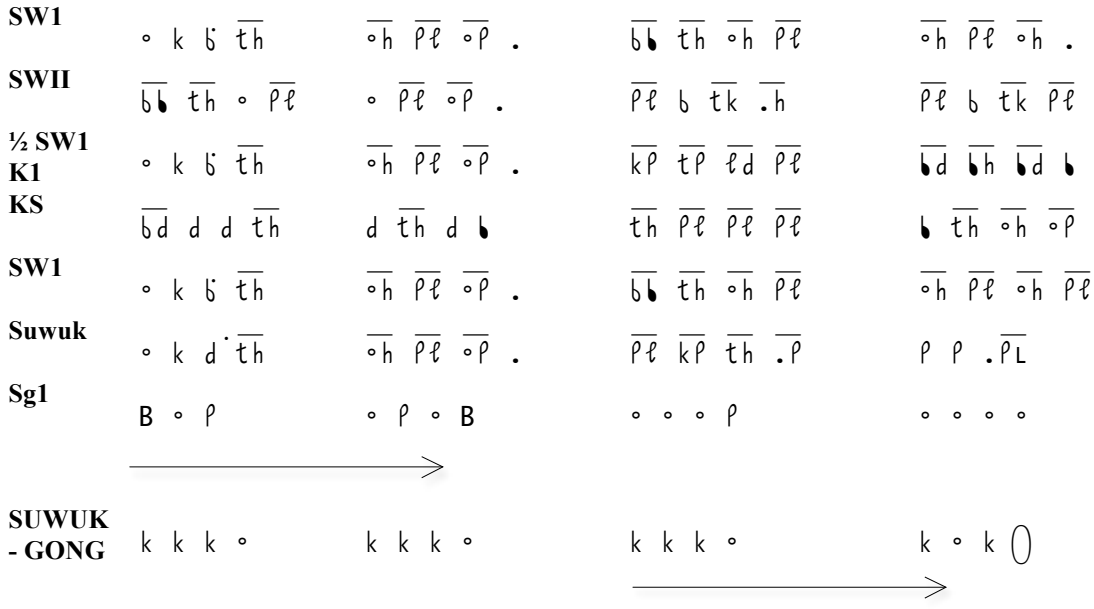
II	II
½ II K1	K2
II	¼ II N1
N2	III

Table 5: Gong Three, Ciblon Irama Dados: Laku Telu

IIIa	IIIa
½ IIIa ½ IIIb	IIIb
IIIb	¼ III N1
NS	GS

Table 6: Gong Four, Ciblon Irama Dados: Suwuk

SWI	SWII
½ SWI K1	KS
Sa	Sg1
Sg2	Sg3



5.8 Irama Wilet

As explained in chapter five, irama wilet can be played as kosèk alus using kendhang ageng rather than the kendhang ciblon which assists in creating a calm and somewhat solemn atmosphere. Irama wilet is, however, commonly associated with the kendhang ciblon, which creates a different overall effect and atmosphere for the entire piece as some of the other instruments such as the gendèr and bonang also play more embellished patterns in irama wilet played with ciblon. When a ciblon irama wilet is played it is therefore often portrayed as a livelier irama, but the overall effect varies from drummer to drummer depending on their choice of tempo and patterns played. Some kendhang players approach irama wilet with a faster tempo than others, because as discussed in chapter five, it is the drummer's prerogative and responsibility to determine the tempo of a gendhing. The drummer approaches a piece with an awareness of the performance surroundings and a consideration of the other musicians. Although the drummer often determines the overall tempo, it is important to consider how this will affect the other musicians as an inappropriately fast or slow tempo could cause discontent.

In Irama wilet, the ciblon may play many different patterns, which are primarily comprised of *sekaran* separated by *singgetan* as outlined previously. Traditionally as these patterns are derived from Javanese dance, each of these patterns corresponds to a dance movement. Regarding this, Javanese musician Rahayu Supanggah states:

> In certain gendhing forms or structures, these kendhang patterns or sekaran are predetermined and follow the traditional conventions according to the form or structure of the gendhing. Many kendhang sekaran that have now been given a name are connected to particular dance movements, for example *batangan,*

> *pilesan, kèngser, kawilan, laku telu, ukel pakis, ménthogan, entrog*, and so on. It is not known for sure whether the kendhang sekaran were named after the dance movements or visa versa. (Supanggah, 2011: 291)

Although these kendhang ciblon patterns correlate to Javanese dance patterns, many performances of gamelan take place without dancers such as in klenèngan performance, so when the piece reaches a kendhang ciblon section the drummer is less restricted in their choice of sekaran as it is not necessary to play to particular dance structures. The drummer does generally, however, follow kendhang ciblon schemes, which are open to interpretation and variation.

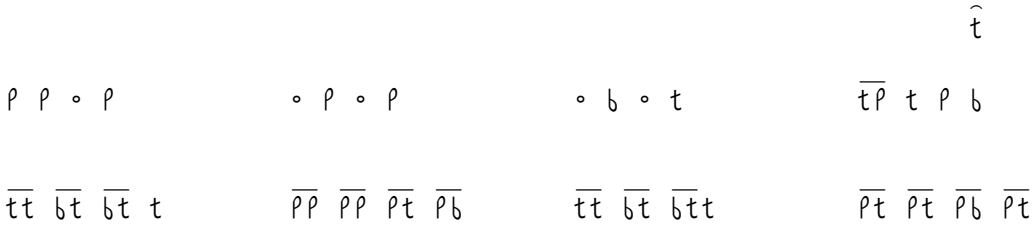
Many ladrang are initially played with kendhang kalih in irama tanggung and irama dados and later transition to irama wilet and rangkep. To transition, the drummer physically turns away from the kendhang kalih and repositions to sit facing the kendhang ciblon, at which point the *angkatan* is played - the transitional pattern played to reach the next irama on the ciblon drum. It is within the angkatan that the drummer adjusts the tempo, hence widening the space between the balungan notes, which brings the ensemble from irama dados to irama wilet. In many traditional pieces within the klenènengan repertoire, in irama wilet the drummer may either progress to a futher irama and choose to lead the group to rangkep, or alternatively may decide to *suwuk* (end) the piece in irama wilet. If the drummer decides to suwuk, then it will often be noticeable within the last gongan of wilet as the drummer will generally play this gongan in a slightly faster tempo compared to the previous gongan. The drummer will then often speed up towards the end of the gong cycle before returning to the kendhang ageng, which is where the final drum strokes are played, bringing everyone in the ensemble to a mutual ending on reaching the final stroke of the gong ageng.

Angkatan Ciblon Irama Dados to Irama Wilet:

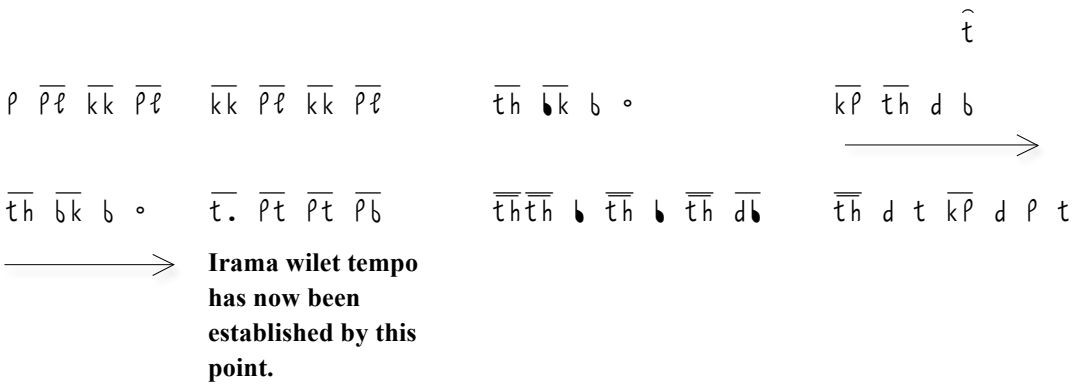
This is the pattern the drummer plays when transitioning from playing kendhang kalih irama dados to kendhang ciblon irama wilet. Overleaf and on its corresponding sound file 9, I have provided an example of this transitional pattern, which starts at the 't' (tak) of the third kenong of ladrang form, which is the same place the angkatan begins for irama dados angkatan ciblon. Example a) is an outline of the angkatan demonstrated in Martopangrawit's 1972 collection, and example b) is an embellished form of this pattern. The drummer typically turns to the ciblon just a few kendhang strokes before this, sometimes missing a few of the kendhang kalih strokes in order to reposition ready to play the ciblon drum.

DVD Sound File 9: 'Angkatan Ciblon Irama Dados-Irama Wilet'

a) Angkatan Ciblon Irama Dados-Irama Wilet. Martopangrawit Angkatan Ciblon (1972: 149):



b) Angkatan Ciblon Irama Dados – Irama Wilet:



Within tables 7-10 I have outlined an irama wilet scheme structure. The patterns used for irama wilet are very similar to those that I used to demonstrate ciblon irama dados. This reveals that once the drummer understands these scheme structures, it is possible to apply knowledge of sekaran and singgetan patterns to both of these irama forms.

Tables 7-10: Scheme for Ladrang Irama Wilet

7) Batangan

1a	1b	1a	¼ 1b KB
1a	1b	½ 1a ½ ML	ML2
ML2	ML2	¼ ML2 MG	SMG 1a
SMG 1b	¼ SMG NG1	NG2	GB

8) Pilesan

II	II	½ IIa K1	K2
II	II	½ II K1	K2
II	II	¼ II MG	SMG 2
SMG2	¼ SMG NG1	NG2	IIIa

9) Laku Telu to Gong Suwukan

IIIa	IIIa	½ IIIa K1	K2
IIIa	IIIa	½ IIIa ½ IIIb	IIIb
IIIb	IIIb	¼ IIIb MG	SMG III
SMG III	¼ SMG III NG1	NGS →	

10) Gong Suwukan

Sw1	Sw2	½ SW1 KS	KS
Sw1	Sw2	½ SW1 KS	KS
SW1	NGS →	→	→
→	Switch to kendhang 1		GONG AGENG

As demonstrated above, the scheme structure for irama wilet is similar to the scheme for irama dados, but it is twice the length. In this version of an irama wilet scheme form, each gong cycle hosts a different sekaran, which creates the effect of a different theme and feeling in each cycle. Some drummers, however, choose to combine two or more sekaran in one gong cycle. In a typical klenèngan setting, this is a stylistic decision made by each individual drummer. Overleaf is a transcription of four gongan of irama wilet kendhang ciblon with their corresponding schemes for reference in tables 11-14, with audio demonstration on the corresponding sound file 10.

 ***DVD Sound File 10: 'Ciblon Irama Wilet Gong 1-4'***

Table 11: Gong One, Ciblon Irama Wilet: Batangan

1a	1b	1a	¼ 1b KB
1a	1b	½ 1a ½ ML	ML2
ML2	ML2	¼ ML2 MG	SMG a
SMG b	¼ SMG NG1	NG2	GB

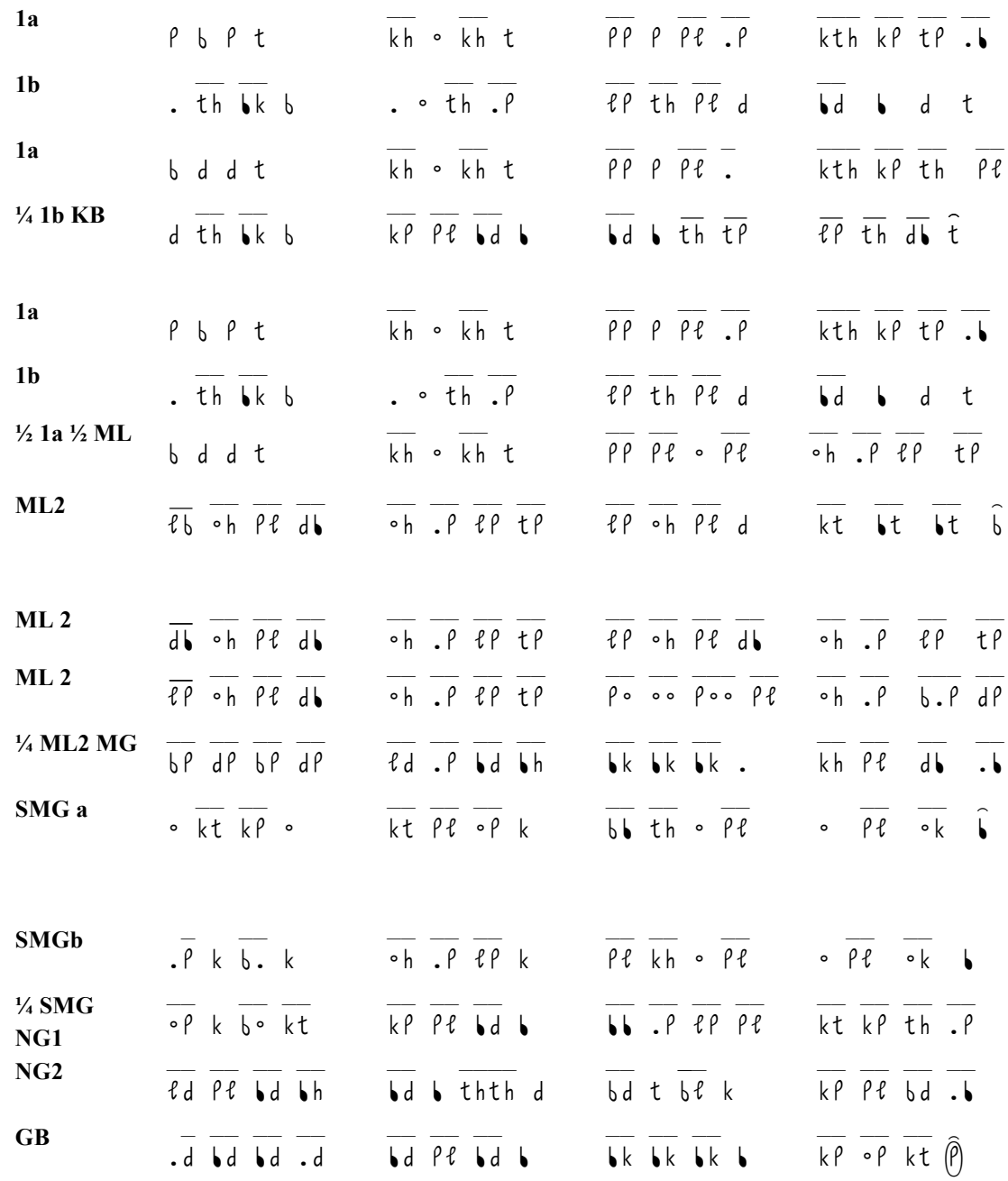


Table 12: Gong Two, Ciblon Irama Wilet: Pilesan

II	II	½ IIa K1	K2
II	II	½ II K1	K2
II	II	¼ II MG	SMG 2
SMG2	¼ SMG NG1	NG2	IIIa

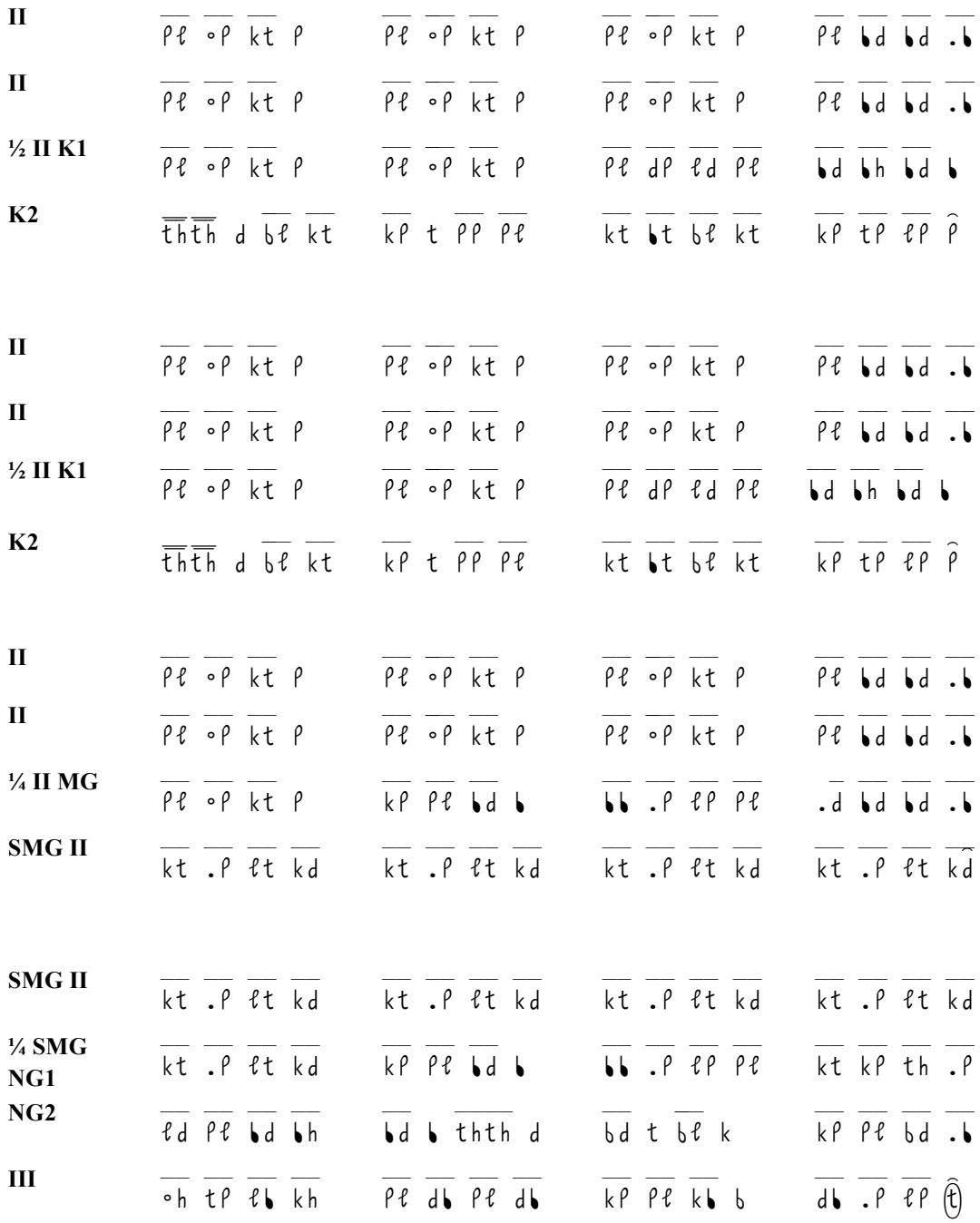


Table 13: Gong Three, Ciblon Irama Wilet: Laku Telu, transitioning to Gong Suwuk

IIIa	IIIa	½ IIIa K1	K2
IIIa	IIIa	½ IIIa 1/2 IIIb	IIIb
IIIb	IIIb	¼ IIIb MG	SMG III
SMG III	¼ SMG III NG1	NGS ⟶	

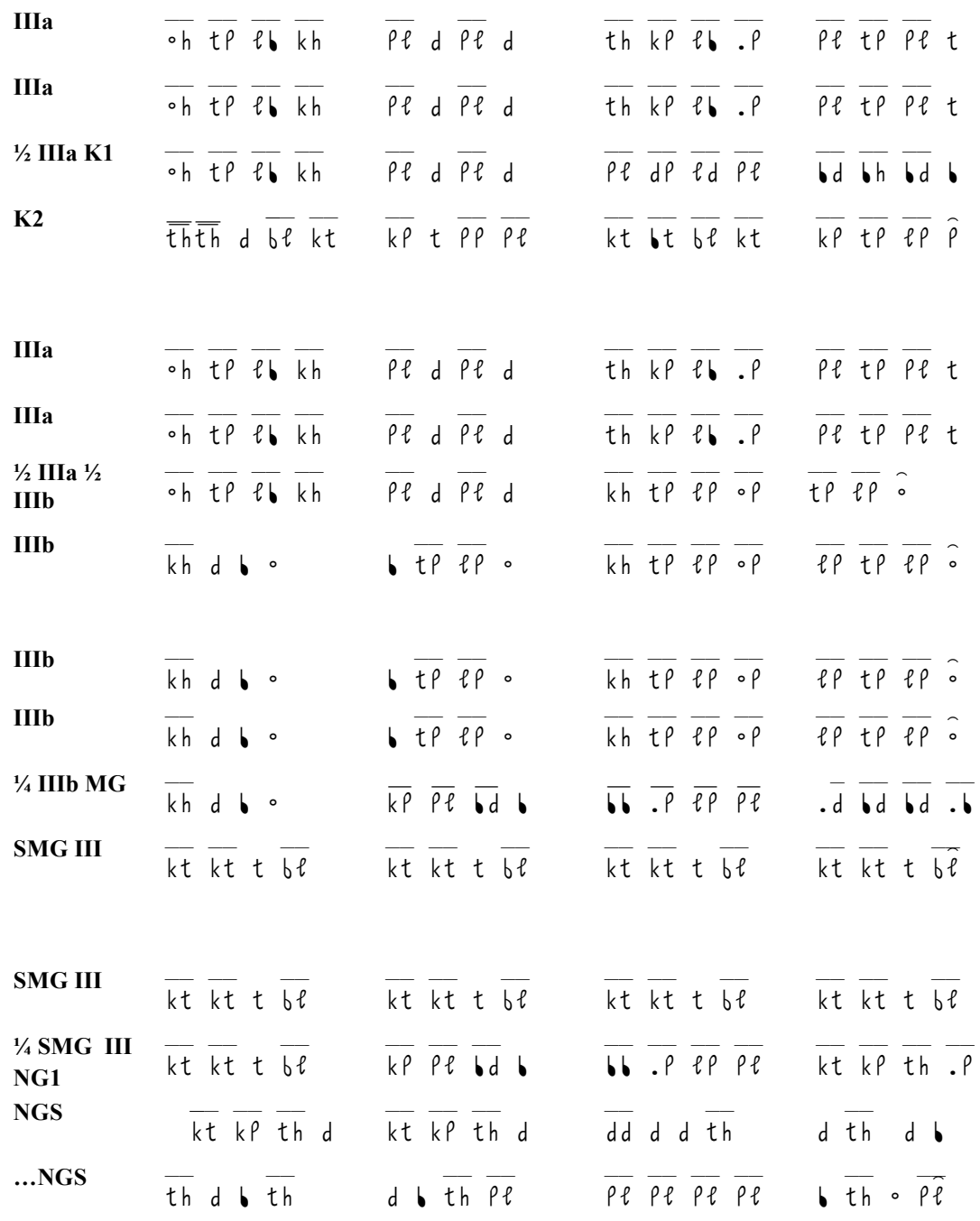
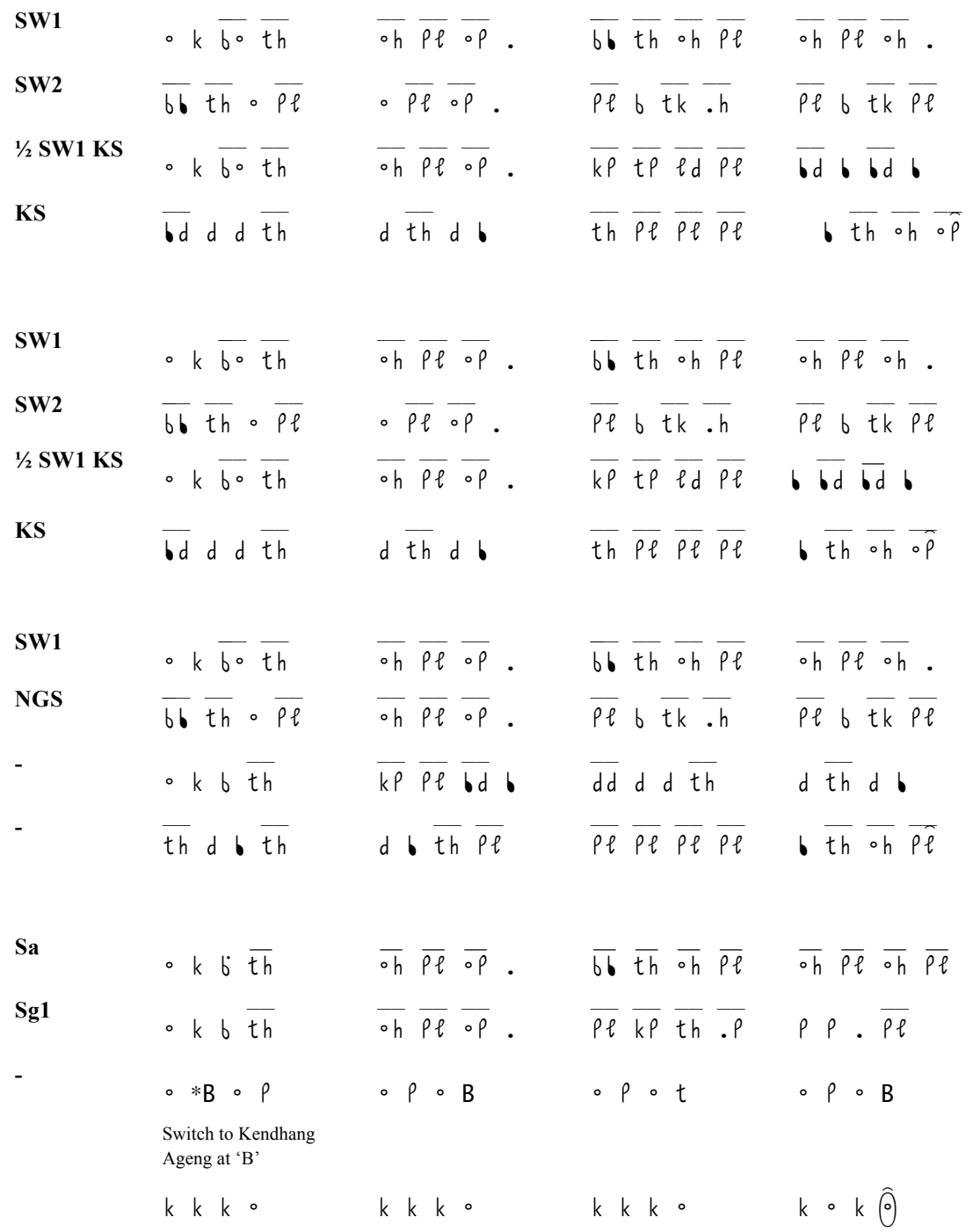


Table 14: Gong Four, Ciblon Irama Wilet: Gong Suwuk

Sw1	Sw2	½ SW1 KS	KS
Sw1	Sw2	½ SW1 KS	KS
SW1	NGS →	→	→
→	Switch to kendhang 1		GONG AGENG



5.9 Rangkep

As explained at the outset of this chapter, following a concentration on irama wilet drumming my teacher provided me with an introduction to rangkep ciblon drumming. I have therefore included some ciblon rangkep patterns here, as they were presented to me in what resulted in a 'simple to complex' learning process, developing on relatively simple patterns and progressing to more complex patterns and scheme structures.

Whilst irama dados and irama wilet use many of the same singgetan, irama rangkep varies from this. The drummer draws on many of the same sekaran, but the singgetan patterns such as kengser and ngaplak are greatly varied to those played in irama dados and irama wilet.

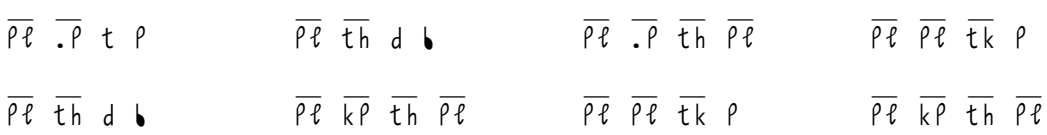
Some Similarities and Variations Between Irama Wilet and Rangkep Sekaran:

Many of the drummer's sekaran are similar and an example of this can be seen in a comparison of sekaran II/Pilesan. To an experienced listener, these patterns are fundamentally the same sekaran, but in performance they have subtle differences. Rangkep patterns are twice the length of irama wilet, so there is further room for variation and improvisation in the performance of the sekaran. Both examples a) and b) place emphasis on 'P' and 'Pl' (tung, and tu-lung). Sekaran II in irama rangkep moves in a melodic, fluid motion. Examples a) and b) are demonstrated on the corresponding sound file 11.

 ***DVD Sound File 11: 'Sekaran II in Irama Wilet and Rangkep'***

a) Sekaran II, irama wilet:

b) Sekaran II, irama rangkep:

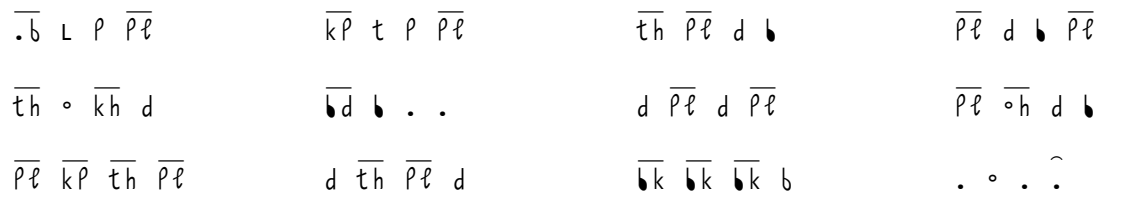


Rangkep singgetan also differ from irama wilet singgetan. For example, the kengser pattern in rangkep is twice the length of kengser irama wilet. Below are transcription examples of a) irama wilet kengser, and b) a version of rangkep kengser as demonstrated on sound file 12.

DVD Sound File 12: 'Irama Wilet Kengser and Rangkep Kengser'

a) Irama wilet kengser:

b) Rangkep kengser:



The ngaplak for irama wilet also varies from ngaplak played in rangkep. Like kengser, rangkep's ngaplak is twice the length of ngaplak played in irama wilet. Examples of

these patterns are transcribed below and can be heard on the corresponding sound file 13:

DVD Sound File 13: 'Irama Wilet Ngaplak and Rangkep Ngaplak'

a) Irama wilet ngaplak:

NG1)		kʔ ʔɛ ɓd ɓ	ɓɓ .ʔ ɛʔ ʔɛ	kt kʔ th .ʔ
NG2)	ɛd ʔɛ ɓd ɓh	ɓd ɓ thth d	bd t bɛ k	kʔ ʔɛ bd .ɓ

b) Rangkep ngaplak:

.b ɛ ʔ ʔɛ	kʔ t ʔ ʔɛ	th ʔɛ d ɓ	ʔɛ d ɓ ʔɛ
kh ∘ kh d	ɓd ɓ . .	kt ʔɛ kh d	ɓd ɓ . .
.b ɛ ʔ ʔɛ	kʔ t ʔ ʔɛ	th ʔɛ ʔɛ ʔɛ	ʔɛ ʔɛ ʔɛ d
ʔɛ d th ʔɛ	ʔɛ ʔɛ kʔ t	kʔ t th ʔɛ	ʔɛ ʔɛ ʔɛ d
ʔɛ kh d ʔɛ	kh d ʔɛ k	kt ɓ k b	.h ∘ . .

Example b) places particular emphasis on the ʔɛ ʔɛ ʔɛ ʔɛ d, in the third line, which assists in making the pattern easily recognisable to the other musicians in the ensemble.

Additional Rangkep Sekaran

Two other sekaran typically used in rangkep, which vary to those used in irama wilet are transcribed with variations and demonstrated on corresponding sound file 14:

DVD Sound File 14: 'Additional Rangkep Sekaran'

Sekaran 1a

Variation 1b

Variation 1c

Sekaran 2a

Variation 2b

Variation 2c

DVD Sound File 15: 'Additional Rangkep Singgetan'

In addition to the previously transcribed rangkep and ngaplak patterns, the singgetan magak and sekaran magak also feature within the rangkep scheme and these are different to the patterns used within irama wilet. Examples of these are as follows, as demonstrated on sound file 15:

Magak:

Magak/ MG

Sekaran Magak:

Sekaran Magak/ SMG

Transition to Rangkep from Irama Wilet:

As with irama dados and irama wilet, the drummer plays an angkatan pattern in order to transition to rangkep. Here the drummer may choose whether to instigate this change either in the ngaplak pattern of irama wilet, or kengser pattern of irama wilet.

Overleaf is an example of an angkatan ciblon starting two thirds of the way through the irama wilet NG (ngaplak) singgetan pattern. The drummer immediately

slows down the laya (tempo) of the piece, then once the desired laya of rangkep has been established, the drumming doubles in tempo. Many drummers play rangkep with a very fast laya, whilst others play in a slower manner. The key is for a drummer's rangkep to correlate to the tempo of his or her preceding irama wilet. The following is an example of angkatan ciblon in irama wilet to rangkep beginning in the ngaplak of wilet, and is demonstrated on the corresponding sound file 16.

DVD Sound File 16: 'Angkatan Ciblon Irama Wilet-Rangkep'

<u>Angkatan Ciblon Irama Wilet – Rangkep:</u>

	From Irama Wilet NG:			
		*		
			Slow down	
establish rangkep tempo			Rangkep tempo (twice the laya of wilet)	

If the drummer decides to return to irama wilet from rangkep, this transition often features at the end of the ngaplak pattern in rangkep, as transcribed below and demonstrated on sound file 17:

DVD Sound File 17: 'Return to Irama Wilet from Rangkep'

Rangkep to Wilet from ngaplak:

.b ꦭ ꦥ ꦥꦭ	kꦥ t ꦥ ꦥꦭ	th ꦥꦭ d ꦃ	ꦥꦭ d ꦃ ꦥꦭ
kh ꦴ kh d	ꦃd ꦃ . .	kt ꦥꦭ kh d	ꦃd ꦃ . .
.b ꦭ ꦥ ꦥꦭ	kꦥ t ꦥ ꦥꦭ	th ꦥꦭ ꦥꦭ ꦥꦭ	ꦥꦭ ꦥꦭ ꦥꦭ d
		Slower	
ꦥꦭ d th ꦥꦭ	ꦥꦭ ꦥꦭ kꦥ t	kꦥ t th ꦥꦭ	ꦥꦭ ꦥꦭ ꦥꦭ d
Contines to slow			
ꦥꦭ kh d ꦥꦭ	kh d ꦥꦭ k	* kt ꦃ k b	.h ꦴ . .
		wilet tempo	

- = Returns to Irama wilet tempo here.

5.10 Scheme and Transcription of Ciblon Rangkep

Using the rangkep sekaran and singgetan outlined within this chapter, the drummer is able to apply them to the rangkep scheme. Below is one gongan of a scheme for ladrang rangkep:

Table 15: Ladrang, Rangkep Scheme:

Sekaran x 2	Sekaran x 2	Sekaran x 1 K1	K2
Sekaran x 2	Sekaran x 2	Sekaran x 1 K1	K2
Sekaran x 2	Sekaran x 2	Sekaran x 1 MG	MG x 2
SMG x 2	SMG x 1 Ng	Ng	NG

Following the scheme example illustrated above, overleaf is a transcription of one gongan in rangkep, ladrang form.

Kenong 1

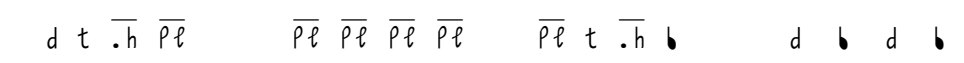
Sk1	ʔɛ̄ .ʔ̄ t ʔ	ʔɛ̄ kh̄ d ɬ	ʔɛ̄ .ʔ̄ th̄ ʔɛ̄	ʔɛ̄ ʔɛ̄ tk̄ ʔ
Sk1	ʔɛ̄ kh̄ d ɬ	ʔɛ̄ kʔ̄ th̄ ʔɛ̄	ʔɛ̄ ʔɛ̄ tk̄ ʔ	ʔɛ̄ kʔ̄ th̄ ʔɛ̄
Sk1	ʔɛ̄ ʔɛ̄ tk̄ ʔ	ʔɛ̄ .ʔ̄ t ʔɛ̄	ʔɛ̄ ʔɛ̄ tk̄ ʔ	ʔɛ̄ .ʔ̄ t ʔɛ̄
Sk1	ʔɛ̄ .ʔ̄ t ʔ	ʔɛ̄ kh̄ d ɓ	ʔɛ̄ .d̄ ɬd̄ ɬ	dɬ̄ .d̄ ɬd̄ ʔ
Sk1	ʔɛ̄ .ʔ̄ t ʔ	ʔɛ̄ kh̄ d ɬ	ʔɛ̄ .ʔ̄ th̄ ʔɛ̄	ʔɛ̄ ʔɛ̄ kt̄ ʔ
Kengser	.ɓ̄ ʟ ʔ ʔɛ̄	kʔ̄ t ʔ ʔɛ̄	th̄ ʔɛ̄ d ɬ	ʔɛ̄ d ɬ ʔɛ̄
	th̄ ◦ kh̄ d	ɬd̄ ɬ . .	d ʔɛ̄ d ʔɛ̄	ʔɛ̄ ◦h̄ d ɬ
	ʔɛ̄ kʔ̄ th̄ ʔɛ̄	d th̄ ʔɛ̄ d	ɬk̄ ɬk̄ ɬk̄ ɓ	. ◦ . ‿.

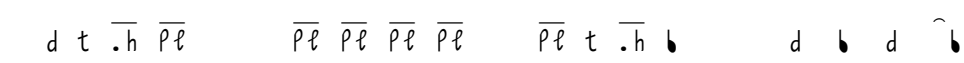
Kenong 2

Sk2	ʔɛ̄ ◦h̄ kt̄ ʔɛ̄	kt̄ ɬʔ̄ th̄ d	ɓ ◦h̄ d ʔɛ̄	◦ kʔ̄ ɛʔ̄ t
Sk2	ʔɛ̄ ◦h̄ kt̄ ʔɛ̄	kt̄ ɬʔ̄ th̄ d	ɓ ◦h̄ d ʔɛ̄	◦ kʔ̄ ɛʔ̄ t
Sk2	ʔɛ̄ ◦h̄ kt̄ ʔɛ̄	kt̄ ɬt̄ ɬt̄ ɓ	ɓ th̄ d ʔɛ̄	◦ kʔ̄ ɛʔ̄ t
Sk2	ʔɛ̄ ◦h̄ kt̄ ʔ	kt̄ ɬt̄ ɬɬ ɓ	ɓ th̄ d ʔɛ̄	◦ kʔ̄ ɛʔ̄ t
Sk2	ʔɛ̄ ◦h̄ kt̄ ʔ	kt̄ ɬʔ̄ th̄ d	ɓ ◦h̄ d ʔɛ̄	◦ kʔ̄ ɛʔ̄ t
Kengser	.ɓ̄ ʟ ʔ ʔɛ̄	kʔ̄ t ʔ ʔɛ̄	th̄ ʔɛ̄ d ɬ	ʔɛ̄ d ɬ ʔɛ̄
	th̄ ◦ kh̄ d	ɬd̄ ɬ . .	d ʔɛ̄ d ʔɛ̄	ʔɛ̄ ◦h̄ d ɬ
	ʔɛ̄ kʔ̄ th̄ ʔɛ̄	d th̄ ʔɛ̄ d	ɬk̄ ɬk̄ ɬk̄ ɓ	. ◦ . ‿.

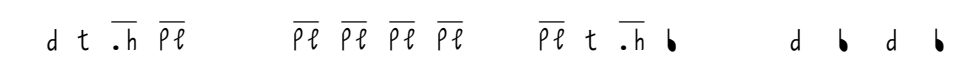
Kenong 3

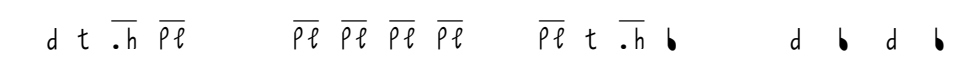
Sk3	ɓ ◦ kʔ̄ ʔɛ̄	kh̄ ◦ kʔ̄ .	ʔɛ̄ d◦ . ɓ	.h̄ d ɬ .
Sk3	ɓɛ̄ ◦ kk̄ ʔɛ̄	kh̄ ◦k̄ tʔ̄ k	ʔɛ̄ dk̄ kh̄ d	kh̄ dʔ̄ ɛɬ̄ ◦
Sk3	ɓɛ̄ ◦ kt̄ ʔɛ̄	kh̄ tʔ̄ ɛʔ̄ k	ʔɛ̄ d◦ kh̄ ɬ	th̄ d ɬ ◦
Sk3	ɬ ◦ kʔ̄ ʔɛ̄	kh̄ ◦ kʔ̄ k	ʔɛ̄ d◦ k ɬ	kh̄ d ɬ k
Sk3	ɓɛ̄ ◦ kk̄ ʔɛ̄	kh̄ ◦k̄ tʔ̄ k	ʔɛ̄ dk̄ kh̄ d	kh̄ dʔ̄ ɛɬ̄ ɓ
MG	.ɓ̄ ʟ ʔ ʔɛ̄	kʔ̄ t ʔ ʔɛ̄	d ʔɛ̄ d ʔ	ʟ ɬ d ɬ

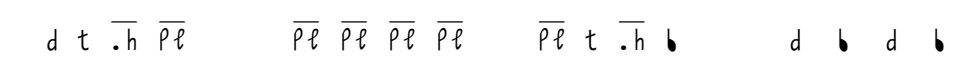
SMG 

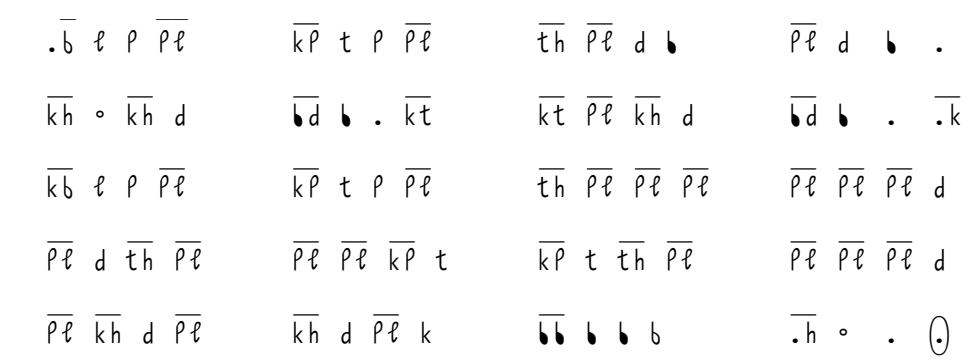
SMG 

Kenong 4

SMG 

SMG 

SMG 

NG 

All of the kendhang transcriptions provided within this chapter in the irama dados, irama wilet and rangkep sections, demonstrate that because much of the traditional repertoire is structural, the drummer is able to apply knowledge of particular schemes, sekaran and singgetan to a vast array of traditional compositions. As Javanese gamelan is essentially an oral tradition many drummers who have not studied within the educational institutions may not be accustomed to the use of such transcriptions as provided within this chapter. Kendhang playing predates the relatively recent phenomenon of written-out kendhang notation, so therefore there are many elderly drummers who have never used it but rather have learned to play by listening and participating in gamelan performances (Sujarwo, e-mail message to author, March 14 2013). As explained however, the notation provided here, may be useful to a non-Javanese gamelan student wishing to learn some kendhang patterns before knowing

how to contextualise them within the performance setting, but as emphasised they are examples only as many different versions and drum styles exist.

5.11 Ki Nartosabdo's Kendhangan

As discussed previously in chapter four, drummers develop individual style primarily by immersing themselves within the traditional music scene and listening to other drummers as well as performing kendhang within settings such as klenèngan performances. Some drummers have become more widely renowned than others for developing their own distinct styles, and, as discussed previously, Ki Nartosabdo is highly regarded as a musician and composer and for having a distinct impact on the gamelan scene in Java. Nartosabdo is also particularly well known for his highly ornamented and embellished kendhang patterns, his use of syncopation and the fluidity he creates within his drumming style. Whilst Nartosabdo's kendhang style is not an area I have specifically focused on in my own drum lessons in Solo, I have incorporated some transcriptions of Nartsaodo's drumming to further describe his popular style as discussed in chapter four.

When I spoke to Saguh Hadiraharjo in Klaten, an original member of Nartosabdo's group 'Condhong Raos', he provided me with four principal differences between Nartosabdo's kendhang style, and Solo style of playing, by breaking it down into: 'the way it is played, the characteristic, the tempo and the modification':

> (1) The first is garap, how you would treat an existing piece, for example if you have a piece in irama dados with no gérong, then Pak Narto would add a gérong, and that is how he would treat a piece. For example, he might take a piece that is not traditionally played in irama dadi and he would play it in irama dadi. That is garap.

(2) The second is “cak”. This is the characteristic of how you would play the drum. Nartosabdo played loudly and clearly. If you compare it to someone talking, it is like speaking very loudly and clearly and that is categorised as “cak”.

(3) The third is irama, which has to do with tempo. Compared to the traditional Solo style, Pak Narto’s style is noticeably faster.

(4) The fourth is some modification to an existing pattern, for example for a piece in a particular irama that doesn’t usually use ‘tung’, Pak Narto would use ‘tung’. (Hadiraharjo, 2010, recorded interview)

Therefore as well as playing some pieces with a unique approach to tempo and irama, from Hadiraharjo’s point of view, it is apparent that Nartosabdo’s drumming style is distinguishable from traditional Solo style, as it is loud, clear, and played in a faster tempo. I was interested to know what a drummer of a younger generation may think about Nartosabdo’s drumming, so I spoke to a musician named Untoro, a graduate of SMKI and ISI who performs kendhang with a gamelan group regularly in Solo. Untoro told me that he enjoys playing Nartosabdo kendhang style and as he was never able to see him perform (Nartosabdo died in 1985, and Untoto is in his mid-thirties), he has learned to play his style by listening to recordings and other performers who play the style.

If you talk about differences, Nartosabdo style drumming is more dense than Solonese. It has more feelings, and in terms of tempo it is a little bit faster and if you talk about a piece you talk about garap, Nartosabdo’s is rich with garap. For example, a piece played in Solo style can be seen as ‘just like that’. But in

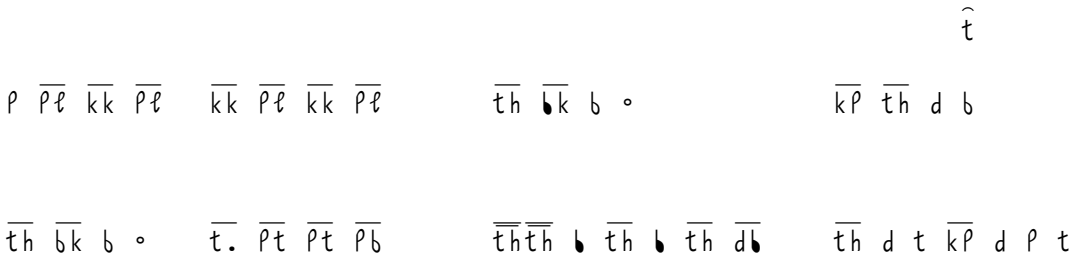
> Nartosabdo style with his garap it became his way of playing it, for example he added some gérongan to pieces with no gérongan. Even if it is the same piece, when it is played in Nartosabdo style then its more alive. (Untoro, 2010, recorded interview)

Untoro explained further that he believes Solonese style drumming is about refinement and playing sounds in a clearly defined manner but also in an *alus* (refined) style. He feels that a difficult aspect of drumming 'Solo style' is getting the 'feeling' and the spirit of the style so that 'people enjoy it, because if you don't have the feeling, it is boring'. Untoro explained that he thoroughly enjoys playing Nartosabdo style pieces because they are 'cheerful and energetic' and this makes him 'feel alive'. He described Solo style kendhang playing as 'something refined, something modest, conservative and not rough...not naughty. 'Alus' is a manner of noble people, they speak politely and refined' (Untoro, 2010, recorded interview).

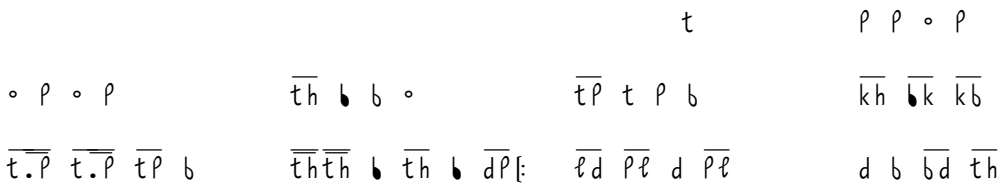
Both Hadiraharjo and Untoro described Nartosabdo's drumming as being more 'dense' and 'lively' as well as 'loud and clear' and in a faster tempo when compared with Solo's more typically delicate traditional style. An example of Nartosabdo's individual kendhang style can be found in his version of the angaktan ciblon when transitioning from irama dados to irama wilet as transcribed below and demonstrated on sound file 20. This example was provided by my teacher who learned to play Nartosabdo style by listening to recordings and other performers:

DVD Sound File 18: 'Solo Style Angkatan Ciblon and Ki Nartosabdo Style Angkatan Ciblon'

A Traditional Solonese Embellished Angkatan Ciblon:



Ki Nartosabdo style Ankatan Ciblon:



In the above transcription, Nartosabdo's angkatan ciblon irama dados to irama wilet differs from the Solonese version, beginning four beats earlier and with slightly less embellishment at the beginning, it gradually develops with more filler strokes. Nartosabdo's style would typically be played in a loud and clear manner, as his drumming was not soft and delicate, but on the contrary was lively and robust.

DVD Sound File 19: 'Untoro's Demonstration of Solo Style Kendhangan'.

DVD Sound File 20: 'Untoro's Demonstration of Nartosabdo Style Kendhangan'.

In the accompanying sound files for this chapter, sound file 19 contains a demonstration of a Solo style kendhangan as played by Untoro, recorded at the time I spoke to him in Solo (Javanese Gamelan drumming, 2010, field recordings). Following this on sound file 20, is Untoro's version of Nartsaodbo style drumming, which is distinctly louder and more dense with embellishment. In order to show clear distinction between the two, both audio examples are demonstrations of the first gong cycle of irama wilet. The

Nartosabdo style version is distinctly faster in tempo, and contains many more filler strokes than the Solo style version.

Ki Nartosabdo's individual style is not only evident in his ciblon playing, but also in his kendhang kalih style. He is particularly known for his use of what is also known as Semarangan style kendhang kalih. Ki Nartosabdo's innovative style created a distinct association with Semarangan patterns because he was known for taking various musical influences from different areas all over Indonesia and bringing them together to form his own kendhang style. He played this Semarangan influenced drumming in and around Solo, which resulted in it becoming highly associated with Nartosabdo's own style as well as with Semarang. I have provided an example of a Nartosabdo composition with some Nartosabdo kendhangan. According to Hadiraharjo, Nartosabdo wrote 'Ladrang Kok Semaya' late in his career, shortly before he died.

DVD Sound File 21 'Ladrang Kok Semaya, from Gending-Gending Semarang Vol.2'.

This track is taken from the cassette '*Gending gending Semarang Vol 2*'. Recorded by Condhong Raos and produced in 1991. Djarot Sabono is playing the ciblon, but my kendhang teacher in Solo informed me that this is a clear version of Nartosabdo style drumming. The form of this version of Ladrang Kok Semaya is as follows: Irama Tanggung-Kebar-Irama Dados-Kebar Kendhang Ciblon. The notation transcribed is a version of Nartosabdo drumming but does not correlate exactly to the detailed and elaborate drumming played on the recording, available on the accompanying sound file 23.

Ladrang Kok Semaya, Slendro Manyura

6 6 5 3 5 . 2 . 1 . 2 . ③

5 3 5 6 5 3 1 2 3 2 3 2 5 3 2 1

6 1 2 1 2 1 2 6 2 3 2 3 2 1 2 ③

. . 6 i 6 5 6 3 . 2 1 6 1 3 1 2

3 1 2 3 2 1 2 6 3 5 6 5 2 1 2 ③

Tanggung

t t k̄p̄ b t p t (p)

t p t p p b k̄t̄ p b t̄p̄ p p b k̄t̄ p b

k̄t̄ p b t̄p̄ p p b p t̄p̄ k̄t̄ p b k̄t̄ p k̄t̄ (p)

Kebar ➔ t p̄t̄ t̄t̄ b .p̄ p̄p̄ p̄t̄ b (.)

Kebar

[: t̄t̄ b . .p̄ .p̄ p̄p̄ .p̄ p t̄t̄ b . .p̄ .p̄ p̄p̄ .p̄ p

t̄t̄ b . .p̄ .p̄ p̄p̄ .p̄ p b̄b̄ b b t̄p̄ . t̄t̄ p t̄p̄

. t̄t̄ p t̄p̄ . t̄t̄ p k̄t̄ k̄p̄ k̄t̄ k̄p̄ k b̄t̄ . . .°

Dados ➔ p p p B p k̄p̄ B p

.° .° .° . t̄p̄ t t̄t̄ b .p̄ p p p t̄t̄ b . . :]

k̄p̄ b p̄b̄ .p̄ b̄p̄ .b̄ k̄p̄ b t̄p̄ p b p t̄p̄ p b (p)

Dados

Transition to Kebar➔

k̄t̄ t b p k̄t̄ t b p̄p̄ d̄d̄ d d t d t̄h̄ p̄t̄ d

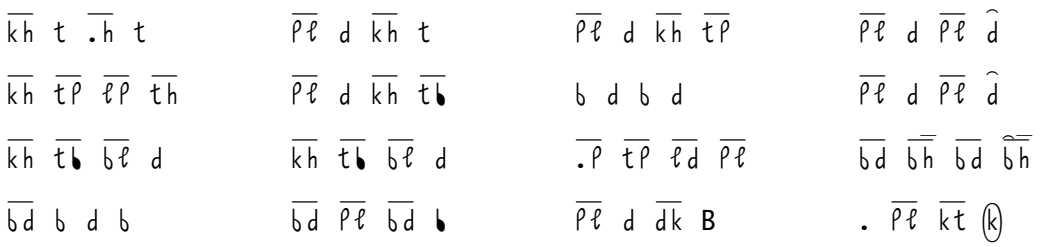
t̄p̄ p̄p̄ t̄p̄ p .p̄ b̄p̄ .b̄ p .p̄ k̄t̄ p b k̄° k̄° k̄° k̄°

p b̈ . p .p̄ b . t̄p̄ k̄° k̄° k̄° p b k̄t̄ p b

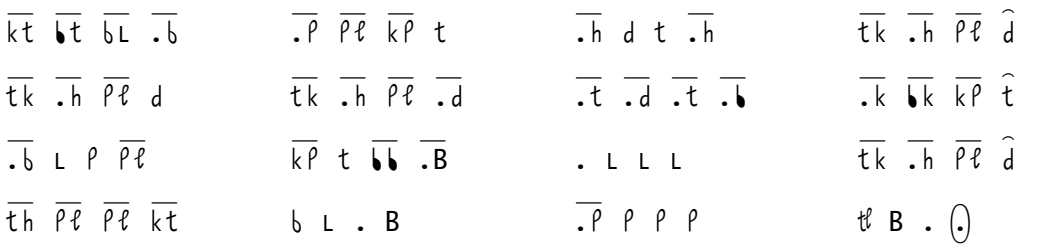
.p̄ k̄t̄ k̄t̄ p̄p̄ .p̄ k̄t̄ p b p p p t p p t p̄p̄

k̄t̄ t b p p p p t k̄t̄ t p (b)

Kebar kendhang ciblon, gong 1



Kebar kendhang ciblon, gong 2



Examples of Nartosabdo's drumming are available on recordings but many of these do not feature Nartosabdo himself but rather they feature drummers who have learned to play in his style. Nartosabdo's drum style is still being performed in Solo today by his contemporaries as well as younger musicians who have learned to play this by listening to recordings. Nartosabdo's kendhang style therefore remains popular in Solo today and his compositions are regularly performed within the traditional klenèngan and wayang repertoire.

In keeping with the order of this study, exploring *who* plays the kendhang in Solo, *what* is played and *how* it is transmitted, the final chapter further discusses kendhang style and how it is viewed and understood by my informants in Solo. It also includes an exploration into the transmission process of gamelan music in Java, focusing on how both male and female musicians learn to play gamelan with some shared experiences from my informants including interview material from female drummer Ngesti Wahyuni.

6. Transmission and Understanding

The preceding chapters have explored the function and role of the drummer within the ensemble, describing how the kendhang is played and what is played, with particular emphasis on the kendhang ciblon. This chapter will primarily explore how some musicians in Solo perceive drum style and how this drumming is transmitted amongst musicians. It also discusses how female musicians learn to play, with discussion from Solonese drummer, Ngesti Wahyuni.

Javanese gamelan music has survived through various means of pedagogy. KOKAR (the gamelan Conservatoire in Solo, now known as SMKI) was the first school of performing arts to be established in Solo in 1950 (Sutton, 1991: 175). Since this time, teaching methods have involved more theory and notation than used by previous generations of musicians, but the tradition's primary means of survival is still through aural transmission in the form of regular performances. Gamelan musical styles are recognisable through audible and visual characteristics played by an individual or group of musicians, a community and/or region. In Javanese gamelan terminology, *gaya* refers to style; so therefore 'gaya Solo/Surakarta' refers to the Solonese style, and 'gaya Yogya/Yogyakarta', the Yogyanese style.[72] Amongst other gamelan instrumental styles, kendhang styles have therefore existed and evolved by means of aural transmission and an awareness and understanding of the unspoken performance mannerisms that are felt by the performing or observing musicians.

6.1 Kendhang Style

Having discussed and transcribed some examples of drumming played within the traditional repertoire in Solo, it is essential that the drummer performs such patterns and displays anticipated leadership qualities (as discussed in chapter four) with knowledge

[72] For further description of styles see Supanggah, 2011, p 108-111.

of the traditional repertoire but also with an awareness of appropriate musicianship within the performance setting. Being able to feel an awareness and sensitivity to one's surroundings is important and as gamelan is a group performance, listening to one another is essential. The development and portrayal of a gendhing's character is dependent on the drummer and the other musicians' *garap*, which refers to their 'interpretation, working out, performance practice' (Benamou 2010: 97). Marc Benamou notes 'being able to express the right feeling musically, then, depends not only on knowing how to produce the right effect through details of garap or "interpretation", but also on sensing what is appropriate to a particular situation' (ibid.: 49). This sensitivity to appropriateness within the performance setting also involves the musicians having a sense of *rasa,* which Benamou described as 'taste, feeling, affect, mood, inner meaning, faculty of taste, intuition, deep understanding' (ibid. xxiv).[73] Choice of garap is not always entirely the discretion of the drummer, as there are many options and certain freedoms when approaching a traditional piece, but if the drummer knows what is deemed appropriate for the performance, the choices of garap become clearer. For example, at an informal late night klenèngan performance (as described in chapters one and four), a drummer would typically play flourishing and jovial ciblon patterns, rather than a more reserved, formal style which would be more typically associated with a serious context such as a ceremonial performance at the Kraton.

A gamelan ensemble in central Java is a small community of musicians that work together and understand one another in order to produce the performance they desire. Kendhang styles are associated with individual, community or regional performance characteristics. Performances at the Kraton and the Mangkunegaran in Solo are often significantly more *alus* (refined) than performances outside of these

[73] See Perlman (1994), Benamou (2010) and Supanggah (2011) for further detailed discussion of garap and rasa.

settings. Kraton styles have remained present in the cities of Solo and Yogyakarta, despite the depletion of power in the courts. Rivalry between the cities' courts resulted in a division that enhanced the development of individual and stylistically recognisable musical characteristics in both regions.[74] The distinction between traditional kendhang playing of Solo and Yogyakarta is regionally recognisable, and many drummers also form their own individual style within these regional frameworks. Supanggah refers to both regional styles as 'relatively similar', owing to the fact that many of the senior musicians worked in both the Solo and Yogyakarta Kraton (2011: 109). Yogyakarta, however, is commonly known for its more robust style of traditional gamelan performance, whilst Solo's style is associated with portrayal of *alus* (refined, subtle) qualities. Anderson Sutton notes, 'Underlying the Yogyanese preferences is the conception of an assertive, strong, bold Yogyanese character in contrast to the Solonese obsession with refinement' (Sutton, 1991: 66). Supanggah also outlines some stylistic differences between Yogyakarta and Solo traditional gamelan styles: he feels Yogyakarta style is more 'animated and loud', compared with Solo style gamelan, which he believes has a 'calmer and deeper character' (Supanggah, 2011: 120). Sutton also notes: 'drumming is a stylistic indicator throughout Java. Solonese and Yogyanese styles are relatively closer to one another than to any other drumming styles' (Sutton, 1991: 60). Whilst some of the kendhang repertoire of Yogyakarta and Solo is stylistically distinguishable, Sutton notes 'Solonese musicians claim that much of what the Yogyanese perform on this drum represents a derivative of Solonese practice' (Sutton, 1991: 59). In describing Solo style drumming, Witoradyo of Klaten informed me, 'There are many characters. For klenèngan drumming is halus (refined) and soft, but for dance it is different, it would be loud and clear. And for wayang, in terms of

[74] See Sutton, *Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity* (1991).

tempo the drumming would be faster than for klenèngan' (Witoradyo, 2010, recorded interview). The main difference I noticed was that Solonese drumming appears to be lighter and more fluid in nature than Yogyanese, which sounds more syncopated and strong. These stylistic differences are more recognisable to musicians who know the repertoire of both regions, for example my drum teacher, Bambang Siswanto, is from Klaten which is geographically between Solo and Yogya, so growing up he therefore had a lot of exposure to both styles of gamelan performance.

When Javanese musicians refer to 'gaya Solo', they are often referring to the Kraton style, or a strand of the Kraton style, which prospers in the city of Solo amongst other gamelan styles. Supanggah notes that Solonese style is 'oriented towards the karawitan style of the Surakarta Keraton' and therefore he associates the term 'Solo style' (or 'gaya Solo') with 'Kraton style' (Supanggah, 2011: 108). Other styles exist outside of the categories of 'gaya Solo' and 'gaya Yogya', and include: *desa* meaning 'village' style, *pesisiran* referring to style from the coastal areas, *kasar* style meaning 'unrefined', and 'agal' meaning 'crude, disorderly, without basis' (ibid.: 110). Supanggah comments that although many of these styles are regarded with 'derogatory' terms in Java today, many of the Kraton's musicians were in fact hired from the villages and it is believed that many village artists produce better quality music than those of the Kraton (ibid.). The kendhang ciblon style associated with the Kraton is, however, more likely to have actually originated outside of the Kraton due to the late introduction of the kendhang ciblon to the Kraton repertoire around 1930 (as previously discussed in chapter two).[75]

The traditional Solonese kendhang style has remained popular and is present amongst the playing style of both the oldest and youngest generation of musicians in

[75] When the ciblon entered the traditional Kraton repertoire, it is possible that the level of the drummer's embellishment was refined in order for it to be suitable for the alus Kraton setting. The true history of this, however, remains unknown.

Solo. An awareness of 'kendhangan gaya Solo' is largely due to the abundance of daily karawitan performances that take place in and around the city. Solonese karawitan is popular not only throughout the city of Solo, but is also followed by listeners across Indonesia greatly due to live radio broadcasts by the Radio Republik Indonesia (RRI) station. Some 'Solo style' drummers are more renowned for their embellished style whilst others are renowned for playing in a refined, alus style. Supanggah believes, 'one of the most important, if not the most important criteria for judging the quality of a kendhang player is his ability to play kendhang ciblon' (2011: 289). This opinion is likely to be due to the scope for embellishment and elaboration on the kendhang ciblon compared to the level of embellishment and individual style one may be able to develop and display when playing the kendhang ageng or kendhang kalih. Within the regional framework of *gaya Solo kendhangan* (Solo style drumming), many musicians develop a recognisable style, distinguishable not only by their use of sekaran, improvisation and the groove created within their performance, but also through demonstrating something special and perhaps daring that hence explores the boundaries of acceptance by the wider gamelan community.[76]Some drummers are known for their lively, charismatic interpretation of garap and their improvisations within their flourishing ciblon repertoire; whilst others are known for their more traditional, *alus* (refined) style.

6.2 Learning to Play Kendhang within Informal and Formal Settings

As Javanese gamelan music is essentially an aural tradition, for centuries it has been transmitted through various means of communication involving different methods of observation and participation. To some extent a particular drum style can be advised upon and even taught; however, a drummer's understanding and appreciation of the

[76] For example, Mujiono's drumming style as described in chapter three.

repertoire and the performance setting are traits that are often learned vicariously through experience and participation rather than through means of verbal communication. My own drum teacher in Solo advised that to 'feel' the music, I needed to attend many performances and listen carefully in order to learn how the material he was teaching me fits in with the rest of the ensemble, and within the overall traditional performance.

In Java there are two principal types of transmission settings. The first is the non-formal education setting, whereby a musician may learn from a relation, neighbour or friend in a familial or neighbourly home environment. The second is the formal education setting such as the academies of SMKI (Sekolah Menengah Karawitan Indonesia), or 'National High School of Traditional Javanese Music', and ISI (Institut Seni Indonesia), or 'National Institute for the Arts'. In the Javanese non-formal learning environment the student's study of gamelan music often begins in the early childhood years. At a very young age, a child is often unknowingly listening to and watching performances and hearing discussions about gamelan music. It is not uncommon to see children as young as toddlers at evening performances and particularly at wayang shows as these are family-orientated social events regularly featured within everyday Javanese culture. Some of the children who attend klenèngan performances are the children of the performers, and are taken care of by their mothers and/or fathers or other relatives throughout the wayang, klenèngan or dance performance until they go home. On 24th August 2009, I spoke to a Javanese musician in Solo, Darsono Hadiraharjo, son of Saguh Hadiraharjo (original member of Condhong Raos, who I also spoke to). Darsono recalled many nights where he slept on a mat beside his father as he played gamelan at both klenèngan and wayang performances. Children usually go home before a late hour, but perhaps it was more socially acceptable for Darsono to stay late into the night as he

was under the watchful care of his father. Darsono believes it was due to this early exposure to gamelan music that he learned so much of what he knows today at such a young age (Darsono Hadiraharjo, 2009, recorded interview). Another Javanese drummer, Sujarwo Joko Prehatin, also began learning gamelan from an early age, when he was taught to play kendhang by his grandfather and he believes this early exposure to gamelan was important for him in helping him to understand the cultural and musical context of gamelan (Prehatin, e-mail message to author, 31 October 2013).

Solonese musician and children's group teacher, Mudjiono, stated that he thinks it is easier to teach a child or adult who has either little or no prior experience, rather than a musician who already has preconceived ideas about how something should be played:

> I think it is easier to teach someone from scratch, because when somebody already knows something at a certain stage of learning if they have the wrong technique it is harder. In teaching my children's group I don't just encourage them to learn skills, I teach them ethics, how to behave properly. I believe if you behave well, you can improve yourself. For example coming to a *latihan* [rehearsal] you would be on time, punctual. (Mudjiono, 2009, recorded interview)

Mudjiono teaches children aged 6-12, and spoke of the importance of knowing performance etiquette with the same emphasis as he did the importance of learning playing technique. An advantage for children growing up in an environment rich in gamelan performance is that they become aware of their surroundings and learn about it through early exposure to performance settings. This results in the child learning the unspoken language of performance decorum. Learning how instrumental parts fit with

one another is something that may come more naturally when listening to gamelan from an early age. Mudjiono believes listening to others is a vital method of learning to recognise the 'quality of sound':

> You cannot separate technique and elaboration and the quality of sound because they are all connected. If you play with the right technique then there will be better quality of sound. If you create a good quality of sound then you can recognise sounds and elaboration played by other people. (Mudjiono, 2009, recorded interview)

Mudjiono also explained that he feels learning from memory is much better than using notation, so he begins by teaching the children balungan parts, followed by the kethuk, kenong and gong. He does not teach children to specifically play the kendhang, but he does teach them about kendhang cues at an early stage, by showing the children how to play balungan, bonangan, kethuk, kenong and gong for a *Gangsaran* piece structure. Before Mudjiono plays the drum with the children, he teaches them the drum signals using different sounds like tapping on a wood block. He explained that by the time he adds the kendhang part to the ensemble, the children already have a good understanding of the different signals. He emphasised 'the signals really have to be understood and the children need to have the habit of recognising signals. I play loudly at the beginning so they can recognise it, and I'll play the same signal again and again' (Mudjiono, 2009, recorded interview). Mudjiono also explained he feels a 'good age' to begin studying and specialising in kendhang is thirteen or fourteen, because by then they have grasped a clear understanding of how pieces are structured and how different parts fit together (ibid.).

Whether or not a child has experience in a children's gamelan group, many of them learn to play gamelan in a familial environment and go on to study at the formal institutions in Solo, SMKI and ISI. SMKI was formally known as KOKAR (Konservatori Karawitan Indonesia) and was the first formal arts school in Indonesia, opened in 1950 (Supanggah, 2011: 255). When the institution KOKAR was established, the main teaching material was derived from the arts of the Kraton. Supanggah explains that teaching in the formal setting involves a fixed curriculum, which is 'determined according to a particular design or plan, in accordance with the target that has to be reached over a particular period of time' (ibid.). The pre-determined curriculum provides the teacher with an anticipated outcome, which allows for fair assessment and evaluation of the students' progress. Despite the many benefits to institutionalised teaching, one may also argue in favour of working without such prescribed teaching plans, and feel that there is more scope for unique development in an individually tailored teaching strategy.

SMKI's predecessor, KOKAR, was the first institutional setting to introduce the use of notation as a new pedagogical technique in the teaching environment. This soon became routine practice in the classroom setting (Benamou, 2010: 9). Due to the initial introduction of notation, many of Solo's finest musicians who trained at KOKAR in its early days, as well as those who studied at SMKI and STSI (now known as ISI), use it as a teaching aid (Witoradyo, recorded interview, 2010). However, whilst many musicians use notation, there are also many who do not. The decision as to whether or not a player or teacher decides to use it may stem from his or her own earlier educational experience. Some musicians feel there are undesirable associations with the use of notation in the educational setting. Supanggah comments:

> With the introduction of notation in the teacher-learning process, the student is no longer required to hear or listen to the gendhing (teaching material) before attempting to play. Instead, by reading the number notation, he can directly attempt to translate the notation into a particular part. (2011: 257)

One may argue that being able to 'directly attempt to translate the notation' is helpful for students, as they are able to learn perhaps more quickly rather than needing to spend their time listening and learning the piece aurally. On the contrary, however, the use of notation may affect a musician's ability to learn through listening, a method which is highly valued by Javanese musicians. Benamou notes the 'astonishing ability' talented Javanese musicians have to 'absorb and remember the gestalt of extremely complex parts, just by listening to them in real time, even when approaching an instrument for the first time' (2010: 9). Musicians aurally learn a vast array of variations and as Benamou comments, 'they are not thrown off by the many variants their teachers often put in every time they repeat the same passage' (ibid.). Considering the emphasis placed upon listening and observation, one may argue that the use of notation may diminish the musician's ability to learn in the traditional, aural manner.

Another reason why it is advisable to not rely upon notation for anything other than a teaching or memory-aid, is that it is widely understood that gamelan notation, and more specifically kendhang notation, is not an accurate representation of the exact music. Therefore, as explained to me by my own drum teacher, if it is used then it is intended for use as a guide only. Although notation is also used as a method of preservation, it is not an entirely true method of documentation and therefore, audio recordings are more reliable sources of such documentation. Supanggah explained that 'notation has even been regarded as the most accurate and "scientific" product of

karawitan' (2011: 259). Although notation is regarded as a 'scientific' product of gamelan music, this is not necessarily a positive association, considering gamelan musicians place great emphasis on aesthetic awareness in their music. Supanggah explained that when he studied at KOKAR from 1964-1967, students were told at the outset that notation should not be used in performance, and that students' abilities should be enhanced by 'playing in the community, socialising with other musicians, and based on the student's own individual creativity' (2011: 94). He did however find this was not the case when he studied kendhang, and provided a short anecdote of his time as a student at KOKAR:

> I was once given a bad mark for playing the kendhang in a way which developed the material given in class, playing it as most "real" musicians would play in the community, or in other words, not exactly as it was written in the notation we had been given in the classroom. On the contrary, I was given full marks when I played the kendhang exactly as it had been notated and taught. I was not alone in this. (ibid.)

This account is surprising, as until the development of notation, gamelan music was entirely an 'aurally transmitted' tradition, yet teachers at KOKAR embraced the use of notation so much so that innovation and development of individual drumming style was not encouraged at the time recalled by Supanggah. As he explained, notation was viewed as more 'practical and enduring than the oral tradition', and its use was supported by the government. Supanggah noted, however, that within both the non-institutional and institutional settings, the teaching and learning process is essentially via orally transmitted communication such as 'watching, listening, copying, imitating the style, asking questions, remembering, notating and/or memorizing the style, asking

for or receiving suggestions and criticisms or discussing various problems with the teacher' (ibid.: 248).

In present day Solo, kendhang notation is still used extensively within formal institution settings as well as in private lessons between both non-Javanese and local students and teachers. Having spoken to many musicians in Solo, the shared opinion on the most desirable method to learn to play the ciblon drum is by means of listening to others' playing and to learn by listening and copying and then by developing one's personal style. Solonese drummer, Untoro, feels learning from memory rather than using notation is more efficient. 'If you teach with notation, one of the main problems is when you play and you look at notation and don't concentrate on what you're playing'. He continued to explain that he feels the most effective drumming learning method is to 'focus on the technique. For a complete beginner, you should learn to play drum sounds clearly. If you are not a complete beginner, and you play drum but you don't think your drumming is good enough, then you should listen to others and work on technique' (Untoro, recorded interview, 2010). Renowned Solonese drummer Wakidi Dwidjomartono does not recommend using notation when learning to play kendhang, but rather 'playing and listening, learning patterns and combinations of sounds, for example '*tung-lung-tung-tak*', emphasising on clusters of sounds' (Dwidjomartono, 2010, recorded interview). Dwidjomartono feels if he writes a drum pattern down for a student, they may also get something that is 'watered down and different' to the way he wants them actually to play the pattern. He explained that if a student wants to use notation, he asks them to write it down themselves so that they understand it more clearly (ibid.). This implies that much of what a teacher transcribes in a lesson may get 'lost in translation' or 'watered down' when put into written notated form. The process of active learning may increase understanding, because if the teacher transcribes

something then he/she has also in effect done all the work for the student, where as if students write patterns down themselves, they may learn to listen to the drum patterns more carefully and in turn have an increased understanding of them.

Contrary to Dwidjomartono's opinion regarding how a student should learn to play kendhang, Witoradyo, a drum teacher from Klaten, actually recommends that students wishing to play ciblon should in fact concentrate on notation first:

> I would ask someone to focus on notation first, to memorise it well and when you can play everything with notation, start listening to tapes. Then maybe you can combine what you listened to with your notation. Listening is the foundation. Once you've got the basic pattern and scheme, it makes it easier to listen to someone else's style. (Witoradyo, recorded interview, 2010)

Witoradyo believes notation is useful within the learning process, he also emphasised the importance of listening in order to learn before being able to create an individual style. So whilst many musicians have committed all of their musical knowledge of repertoire to memory, there are also some musicians who will refer to notation as a memory aid. Whilst this function of notation can be useful, it also has its limitations. For example, it would be especially impractical and difficult to notate every melodic and rhythmic part, as to do so there would be numerous pages of notation for just one short, simple piece, and larger gendhing would require a huge amount of notation that can be impractical to use. Therefore, to create a notation system which would notate just the main melodic line is more realistic and easily achievable, hence the development of the Kepatihan system. Since Kepatihan was developed, musicians have used this cipher system to notate other musical parts. Even though cipher notation can be used to notate

these elaborating instruments, the melodic part they play is so complex, it is unrealistic to notate it in its entirety alongside the main balungan melody and other instrumental parts. As explained and demonstrated in chapter five, kendhang notation uses its own letters, lines and symbols and it is therefore unique when compared with the notation of other instrumental parts. Whilst kendhang notation is an effective method of visual representation, as with all forms of notation it is not an accurate method of transcription or documentation because it is not possible to notate accurate tempo or dynamic markings. When learning kendhang it is impossible to notate the truly desired drumming, but rather notation may be used as a guide only.

As explained in chapter five, I studied kendhang as a non-Javanese, visiting student in Solo, so therefore the use of notation was helpful as not only a learning aid whilst in Solo but also as a memory aid for when I returned to Ireland. My teacher Bambang Siswanto showed me how to notate drumming, and once I understood this process he encouraged that I notated the patterns he played in my lessons. I realised the drumming I was given was becoming distinctly more complicated as the weeks and months passed by, resulting in what became a 'simple to complex' learning process, with the drumming material I was given gradually increasing in difficulty. Siswanto notated (and asked me to notate) the different sekaran I needed to play irama wilet, for example, and as I left Solo I had a range of materials including this notation as well as recordings to help me continue my study. In writing about the use of notation, Rahayu Supanggah mentioned what he calls a 'new phenomenon' in teaching styles at the institutions. He believes this may be derived from the Western education system, and is a method of learning 'the vocabulary of garap one by one (in the form of rhythm and/or melodic patterns, sekaran, and céngkok). For example, céngkok gendèr seleh nem, variation one to eight (or more)' (2011: 256). The method of learning patterns

individually and one after the other is a method that may be applied when teaching and learning kendhang sekaran. As explained, my own teacher taught with this method, progressing from one sekaran to the next, with variations on each sekaran and singgetan.

As mentioned within chapter five, I spoke to Sujarwo Joko Prehatin, who is a Javanese musician, dhalang and graduate of SMKI and ISI, about the way he learned to play kendhang, beginning with lessons in his home environment and later at the academies in Solo. Sujarwo explained that at both SMKI and ISI he was given notation in his kendhang lessons but in the exams he had to play without notation. Sujarwo kindly explained his kendhang learning experience at SMKI and ISI to me:

> The first time I studied basic kendhang lancaran (only irama lancar) was when I was young, about 8 years and my Grandpa taught me. But when I was little, about 4 years old I already knew how to play kendhang for gendhing dolanan dhangdhut style with a gamelan group at my grandpa's house. At this time I didn't actually know scheme for ladrang and ketawang or gendhing or how to play kendhang for gendhing, ketawang and ladrang.
>
> Then in 2000 to 2003 I studied at SMKI. On Year 1 (2000-2001), I learned Kendhang Gangsaran, Kendhang Lancaran (irama lancar, irama tanggung and irama dados). My teacher was Pak Slamet Subroto. He is the son of Pak Djumadi, a rebab player.
>
> In year 2 (2001-2002) I learned Kendhang Ketawang and Ladrang Ciblon irama dadi (Ladrang Mugi Rahayu Sléndro

Manyura). My teacher was Pak Maskunane and Pak Sudarmo (They were gamelan players in Kraton Surakarta). I think they taught me in the Kraton style because they were gamelan players at the Kraton. Pak Sudarmo died about 5 years ago.

In year 3 (2002-2003), I learned kendhang ladrang ciblon irama wilet, Kendhang gendhing kethuk 2 kerep (Gambir Sawit and Bondhet). Garap Inggah kendhang and irama wilet. My Teacher was Pak Agustinus Mulyono. His kendhangan style is similar to Pak Hartono at the Mangkunegaran. He also plays softly when he plays drum for klenèngan but for dance he plays loudly.

After that I began studying at ISI in August 2003. Actually, beginning to learn the kendhang was similar to when I studied at SMKI. Semester 1 to semester 4 were ok for me because I already knew the kendhangan for lancaran, ketawang, ladrang and gendhing kethuk 2 kerep. When we arrived at semester 5 and 6 it was more complicated and difficult because we learned kethuk 2 arang (Gending Lalermengeng laras slendro sanga) and kethuk 4 arang (I can't remember what gendhing I played for it). We also learned kendhang for Sundanese style and Banyumas style...(this was really hard).

On semester 7 we only focused our study on gendhing Surakarta style. Pak Suraji taught my class and Pak Wakidjo and Pak Suyadi Tedjo Pangrawit also came to my class to teach us. This semester became more and more difficult. Pak Raji chose

> gendhing from a notation book (we used Mloyowidodo's book) and asked us to play the gendhing before he explained how we should actually play it. Then Pak Raji, Pak Wakidjo and Pak Suyadi all explained and corrected us and taught us how to play the gendhing properly.
>
> In August 2007 I took my final exam by presenting Gendhing-Gendhing Gaya Surakarta. Every student presented one gendhing from the klenèngan repertoire and one gendhing from bedaya. I finished my study at ISI on November 2007. (Prehatin, e-mail message to author, 31 October 2013)

It is apparent from Sujarwo's account that students at SMKI and ISI develop their musicianship within the arts institutions through learning materials that become more complex through each semester of study. Javanese drummer, Untoro, also studied through SMKI and ISI, and explained that he too had many teachers, so no one-particular teacher taught him, but he attended many classes. To 'enrich' his style, he bought lots of cassettes of Solo, Yogya, and Nartosabdo style. I would compare them and learn by listening' (Untoro, recorded interview, 2010). Untoro explained that when he first began to study kendhang, he did not use notation, but instead he 'watched and copied. Notation came later. I learned with notation later on when I started in formal education. But at the start I didn't want to use any, instead I listened and copied' (ibid.) Untoro placed great emphasis on the importance of listening rather than reading notation when learning to play kendhang. Another Solonese musician, Suripto (who often plays rebab at the Mangkunegaran), explained to me that he feels learning to play kendhang strokes is the most difficult aspect of learning about drumming, and commented 'when they've [musicians] got the knack, and know the right place to play

the sounds, then they feel confident. With the drum there are only two places you can play, but you can make many sounds' (Suripto, 11 August 2009). As well as learning to play with good technique, it is especially important when learning to play kendhang to listen to other drummer's playing styles. This enables the musician to grasp a broader awareness and understanding of a variety of styles.

It became apparent from each of my informants in Solo, all of whom are drummers, that whilst they feel notation can be useful, the most effective method for learning kendhang, within formal or informal settings, is to attend performances and listen to others as well as listen to recordings.

6.3 Teaching Women to Play Kendhang

Although gamelan music in Java is essentially a male-dominated art form, there are still many females that study at the institutions of SMKI and ISI.[77] According to Witoradyo, a kendhang teacher at ISI, in the academic year 2009/2010, there was an average of approximately 25% female population studying karawitan (Witoradyo, 2010, recorded interview). Witoradyo explained to me that in these institution-based classes, the female students are expected to reach the same level of competence as the male students, and the classes are not separated by gender except for the vocal classes, which are divided accordingly into the male *gérongan* and female *pesindhèn* classes. Interestingly, however, outside of these higher-level

[77] During my visits to Solo in 2009 and 2010, I spoke to several Javanese gamelan musicians about the male-dominated nature of gamelan performance. The opinions I received were primarily from a male viewpoint. I studied in Solo mainly during the summer months with male instrumental teachers and these lessons took place outside of the academies, therefore I did not interact with female students in Solo at this time to ask their opinions. My musician friends and contacts were all male with the exception of a Solonese female kendhang player, Ngesti Wahyuni and several female gamelan followers to whom I spoke regarding my research. It is common for women to study and perform pesindhènan as it is the only specifically female role in the gamelan, but it is, however, rare for women to specialise in drumming. The opinions of those I spoke to regarding the scarcity of female drummers were very similar and centered on three principal reasons. Firstly, there is a masculine association with the physical and leadership qualities of drumming. Solonese female drummer, Ngesti Wahyuni, commented it is thought by some that women do not have the physical ability to play the kendhang as well as male musicians. She told me 'male musicians have asked to look at my hands because they are curious about how I can play the kendhang with strength' (Wahyuni, 2009, recorded interview). Yanika Marsono is a female gamelan follower who regularly attends wayang kulit performances, she believes, 'it would be more interesting to see a female drummer than a gendèr player because kendhang is kind of macho' (Marsono, e-mail message to author, 15 March 2013). Secondly, the social and cultural expectations upon women in Javanese society give little performance incentive for women to learn. For example, Solonese drummer and children's group teacher, Mujiono, stated it would be 'unacceptable because her husband would not allow it' (Mujiono, 2009, recorded interview). Suripto also stated 'there would be no opportunities for women to perform in the evening because many husbands would not consent' (Suripto, 2009, recorded interview). Thirdly, many male musicians commonly view women as being too busy within their household environments to learn to play, saying they are 'busy with household duties' (Suripto, 2009, recorded interview). Dwidjomartono also believes 'females learn to play for fun instead of taking it seriously. They don't aim to become professional performers' (Dwidjomartono, 2010, recorded interview). Stemming from my discussions with these musicians it became apparent that these are shared opinions as to why there is a distinct lack of female drummers in Solo today (Mudjiono, 2009; Hadiraharjo, 2009; Dwidjomartono, 2010; Soedarsono, 2010; Suripto, 2009; Wahyuni, 2010). From an outsider Western perspective and as a female kendhang player, the current cultural conditions in Java do not seem to me to be desirable for women who wish to learn and perform gamelan. Current practice suggests that as Javanese gamelan is primarily performed within the male domain, it is unlikely there will be any considerable change to the way gamelan is presented in the forseeable future.

institutions, separation between male and female players sometimes takes place at a very early stage of the learning process. Solonese musician Mudjiono who teaches children's gamelan groups explained that he does not separate children by gender when he teaches school gamelan classes, but when he teaches at his 'workshop place' in his home, if there are enough girls to form a separate group, he will do so, but generally as there are fewer girls than boys, he teaches them together in one large group. He explained this is because they are young and they behave differently. He thinks they are better behaved and concentrate more when they are separated into boys and girls groups. Mudjiono commented that because he teaches so many young girls, he wonders why there are not more professional adult female players (Mudjiono, 2009, recorded interview).

According to Witoradyo, when female students do their final exams at SMKI and ISI, they would usually specialise in sindhènan and he has not had any female student specialise in kendhang for a long time. He believes this is because sindhènan is the only part of the gamelan ensemble that cannot be performed by men as it is specifically for the female voice. They are expected, however, to be able to play rebab, gendèr and kendhang to a particular standard, so there is no distinction between men and women in terms of the expected standard of achievement at these institutions. Both male and female students are required to follow the same curriculum and achieve the same level of playing ability on all of the specialised instruments in their classes.

Witoradyo mentioned that some female students play instrumental parts for other students' assessments or concert exams. He thinks that from an audience point of view, it enhances the performance by adding an interesting aspect if there is a female musician playing an instrument such as kendhang that she would not

normally be expected to have the ability to play (Witoradyo, 2010, recorded interview). This is similar to such occasions when an ibu-ibu group is asked to perform at a wedding in order to provide entertainment for the guests in attendance.[78] Due to the cultural norm that gamelan is a male-dominated form of traditional music, it is often seen as somewhat peculiar, yet attractive, to invite an ibu-ibu group to perform for an audience.[79] Occasionally an ibu-ibu group may be asked to perform a klenèngan at a wedding celebration. Local thought on this is that ibu-ibu groups are invited to perform, as it would be seen as something exciting and extraordinary to invite a female group rather than a male group.[80] Ngesti Wahyuni, a female drummer and daughter of a dhalang from outside of Solo, explained that she was once invited to perform at a wedding celebratory klenèngan as the host

[78] Ibu-ibu (women's) groups exist in Java, but public performance opportunities for them are less frequent than those for male groups. Ibu-ibu groups were popularised in the 1960s through the government run '*Pemberdayaan Kesajahteraan Keluarga'* (PKK), which translates as 'Guidance of Family Welfare'. PKK was developed during the time of the New Order regime (established in 1966) under the leadership of President Suharto, when women were placed into community based social-welfare groups. The aims and objectives of PKK groups were to encourage women to gather and talk about family affairs, learn life skills such as cooking and sewing and partake in activities such as playing gamelan (see Suryakusuma, 1996; Wieringa, 1992; 2002). Despite this earlier existence of female players, the height of ibu-ibu groups was arguably in the 1980s when the state radio network of Indonesia, Radio Republik Indonesia (RRI), announced they would hold and sponsor a festival involving a competition for gamelan groups. It is uncertain as to whether or not these competitions were exclusively for women from the outset, but at the time of Benamou's research in Solo between 1989-1992, there were 'about sixty or seventy women's groups in the citywide contest, as opposed to only about a dozen men's groups' (Benamou, 2010:17). Although mixed gender groups were not allowed to enter these RRI competitions, it was permissible and common practice for ibu-ibu groups to invite (and pay) male musicians to join them to play instruments such as kendhang, gendèr, rebab, gambang, and suling for contest purposes (Witoradyo, recorded interview, 2010). The RRI sponsored competitions are said to have ceased regular occurrence in 1992 and have been held infrequently since then (ibid.). Witoradyo believes the cessation of the RRI competitions was due to the decreasing popularity of ibu-ibu groups (ibid.).

[79] Whilst they are less common than male groups, women's groups are actually known to have existed since long before the establishment of the PKK and date back to at least the eighteenth century, when women's groups performed in the royal courts. Sumarsam and Perlman have provided historical material regarding the existence of such women's groups. Referring to accounts by Thomas Stamford Raffles dated 1817, Sumarsam states at times of royal events, sometimes groups played 'simultaneously in different locations' and the sléndro set was played by a male group, and the pélog set by a female group (Sumarsam 1995: 60). Perlman also referred to the 8th June 1898 edition of the Solonese newspaper '*Bramartani'*, in which there is an account of a 'musical contest (*yuda lebda wirama*) between four gamelan groups held in the Prime Minister's residence', and one of the groups involved was an ibu-ibu group (Perlman, 1998: 75).

[80] This is also the case with foreign musicians. On my first trip to Solo in 2003, I was once invited to perform with a male group at a wedding celebration. I played saron peking with the group throughout the performance, which to my surprise lasted eight hours. Of course, my presence caused many people to want to talk to me afterwards.

specifically requested a female kendhang player. Wahyuni teaches ibu-ibu groups and they have also availed themselves of some performance opportunities at weddings and other celebratory events. She believes this is 'because the sponsor, or host, would find it interesting to see a female gamelan group. Male groups are everywhere, so it is different' (Wahyuni, 2010, recorded interview).

Figure 27: Ngesti Wahyuni, Solo, 2009.

For the girls who study and specialise in pesindhènan at ISI, there are more opportunities for them to become performers when they finish their studies, compared with a female student who chooses to specialise in alternative instruments such as gendèr or rebab. It is rare to find an active female kendhang player in Solo today, with history suggesting that the presence of female drummers has never in fact been a common occurrence, unlike the history of female gendèr players, for example.[81] Figure 27 is a photograph taken in my interview with Ngesti Wahyuni in 2010. She studied karawitan at the High School for Performing Arts, SMKI in Solo, which is where she first studied kendhang. Due to the course structure at SMKI, it was compulsory for her to learn to play the rebab, kendhang and gendèr, and she was required to follow the same curriculum as the male students.

[81] See Weiss, 1993.

Wahyuni chose to specialise in kendhang for her final exams at SMKI, rather than rebab, gendèr or pesindhèn simply because she liked it and believed she could play it well, whereas she found rebab and gendèr to be too difficult for her. She thought kendhang was easier for her to learn compared with the rebab or gendèr, which alongside kendhang are two of the most complex instruments to master. On completion of her studies at SMKI, Wahyuni no longer took any formal kendhang lessons, but she did continue to play and joined her local government-run group (which has since ceased to exist) where she was invited to play kendhang. Wahyuni plays the kendhang in two gamelan groups but does not teach other individuals to play it, rather she teaches them the balungan instruments and the colotomic instruments such as *kenong, kempul* and *gong*. She explained that none of the other women have expressed an interest in learning to play kendhang, and thinks it is because they may view it as being too difficult for them. I was intrigued as to why Wahyuni feels instruments such as the kendhang are too difficult for women in her group to learn, but she explained that she believes it is easier for men because they have more opportunities to be involved with gamelan from an early age so they have a clearer understanding of it. She explained the women in the groups she teaches have not played before and are adult beginners. She feels this is perhaps due to the age of the musicians in her groups, saying she feels they are too old to learn to play these instruments and she feels forty years or older is too old to begin to learn how to play a new instrument. Within the two groups Wahyuni teaches, there are female musicians that play rebab and gendèr, but they are not local women and instead they are non-Javanese visitors to Solo that have stayed there for a long time. Wahyuni does not have Javanese female rebab, gendèr, gambang or suling players in her group and when asked why this was, she stated

she thinks these instruments are ‘too difficult for them, and if you don’t play again and again, they will forget’ (Wahyuni, 2009, recorded interview). She feels ibu-ibu groups will play what they have been taught, and instead of feeling the music, they play exactly to the notation they have been given. In contrast she feels that male groups can play a far greater variety of repertoire because ‘they understand gamelan music on a different level compared to the women’ in her groups. She believes women ‘play what they’ve been taught and it must be exactly as the notation or the teacher tells you. But the males can play any way they want because they understand gamelan’ (ibid.).

When Wahyuni studied at SMKI, her teachers recommended listening to recordings in order to learn to play kendhang. Her own teacher taught her class through the use of notation, but she explained the notation provided was just a basic transcription of patterns and did not notate any variations or elaborations on patterns. Wahyuni recommended the most effective method for learning to play the kendhang is to listen to recordings, to ‘copy it, and do it often. You’ve got to copy it and repeat it again and again’ (ibid.). Due to her education at SMKI, Wahyuni believes it would be very difficult for someone to understand about structures of kendhang ciblon schemes for irama wilet and rangkep by listening alone. She recommends that the most effective method of learning the basic structures and forms is by using notation and then once these are understood it is easier to recognise the core pattern behind an embellished kendhang sekaran. Wahyuni ‘s closing comments on this topic were, ‘I think it’s the variation and the tempo that makes a good kendhang player. I think even if the technique is correct but someone just plays the basic things, then it is not interesting to listen to’ (ibid.).

As described in chapter six, when I first began to learn kendhang ciblon for irama wilet, my teacher, Siswanto, gave me some sekaran and singgetan patterns. He then progressed by explaining the timing and structure of the irama and then verbally explained the ciblon scheme before writing it down. Without this direct explanation I believe it would have still been possible to learn the place of patterns within the gong cycle, but the entire learning process would have been much lengthier. By explaining the ciblon scheme to me, I was able to learn it quickly and more readily progress to learning sekaran variations and stylistic traits.

Wahyuni's belief as to why there are more kendhang male players than female players in Solo today, is due to the opportunities men have to learn and perform gamelan music. Wahyuni is one of few female drummers in the area of Solo who performs on a regular basis, but she does, however, perform with ibu-ibu groups rather than with male groups. Whilst it is unusual for women to play kendhang, it is normal for women to perform as pesindhèn with male groups on a frequent basis. As discussed in chapter three, there is also a history of female gendèr players in the Kraton, so for these women and modern day pesindhèn there appears to be a different set of social and cultural allowances for them, which has resulted in them having far more performance opportunities than those female musicians who may have the potential to become good kendhang players.

6.4 Concluding Summary

Whether a musician has learned to play kendhang within a formal or informal setting, all of the gamelan musicians I spoke to emphasised the importance of memorising drum patterns and structures of pieces rather than relying upon notation, which is often used within the learning process (particularly at the academies). They also highlighted the

importance of listening to others play kendhang at performances and on recordings in order to develop individual style.

From a non-Javanese view point, gamelan musicians in Solo seem to be extraordinarily talented in that not only will a good kendhang player be a master of drumming, but will often also be a multi-instrumentalist and able to sit at other instruments within the ensemble and play to a high level of proficiency. This is not viewed as unusual in Solo, however, but rather is seen as a necessary skill in order to be a proficient gamelan performer. To a certain extent drumming can be learned through listening and observation, but it is through time and experience that a musician grasps a deeper understanding of how the drumming fits into the overall traditional gamelan repertoire. As discussed, there are many highly regarded, expert musicians in Solo, but some are more recognised on a national and international level than others. Musical prestige is based on various factors such as a musician's lineage, seniority, knowledge of repertoire and notably individual style. Some kendhang players have achieved particularly notable status and are followed and looked up to by aspiring drummers within the varying learning environments and performance settings in Solo today.

Conclusion

I set out to describe the wider cultural setting of drumming within the traditional gamelan ensemble today, exploring the performance, presentation, and transmission of drumming in Solo, central Java. My research method combined history, ethnography and interview data with musical analysis, which resulted in presenting the voices of others alongside my own within this thesis. To attain this view of drumming within the klenèngan performance setting in Solo today, following an introductory history of drumming I explored *who* plays the kendhang in Solo, as well as *what* is played by drummers and *how* drumming is understood and transmitted. In doing so, I have investigated the cultural setting as well as the drummer's role within the ensemble, the patterns played and the schemes and structures followed, as well as a discussion of how drumming in Solo is perceived and transmitted amongst musicians.

Prior to this research, little information was available specific to kendhang playing in Java, other than the works of Susilo (1967), Martopangrawit (1972), Sumarsam (1975) and Pickvance (2006). Martopangrawit's 1972 work is an extensive collection of an older style of notated kendhang patterns, but with little explanatory material, whereas Sumarsam (1975) and Pickvance (2006) provided drum notation as well as some brief information about drum strokes, schemes, sekaran and singgetan. I have added to the current available research by providing ciblon notation gathered throughout drum lessons on fieldtrips to Solo between 2003 and 2010. I presented this in a notated form that is commonly used by drummers today. I enhanced this with more detailed descriptive information about the formation and use of notation, as well as a demonstrative recording of ciblon drumming.

It became clear that the drummer is not only the tempo leader of the gamelan ensemble, with a knowledge and awareness of the traditional repertoire the drummer is

also responsible for intuitively connecting with the other players in order to create the desired mood of the gendhing and overall performance aesthetics. Often physically placed at the centre of the gamelan, the sound of the drums is clearly audible through the collective sound of the other gamelan instruments and this is particularly true of the ciblon's flourishing and embellished patterns. As most gamelan musicians are multi-instrumentalists, they are aware of drumming structures, patterns and signals, but it is still essential that the drummer plays in an audible style appropriate to the performance setting.

There are many renowned drummers within the various micro-scenes of performance in Solo today, but as described, some musicians gain more popularity than others due to their strong compositional and/or individual stylistic influence. Today, for example, whilst Hartono is highly associated with playing in an *alus* (refined) manner at the Mangkunegaran, musicians such as Wakidi Dwidjomartono and his brother Wakidjo are particularly active within the klenèngan scene in Solo and are both well-known for their drumming expertise which incorporates various drumming styles. As gamelan music is essentially an oral tradition, it is through musical performance that various drum styles have been popularised and admired as well as learned by others. Ki Nartosabdo who passed away in 1985 created compositions and a musical style that has remained popular in present day Solo as well as on an international level, because drummers are imitating and including his style into their performances resulting in keeping his music alive. Ki Nartosabdo is also an example that innovation is welcomed even within this long-standing musical tradition. Describing innovation within styles, Rahayu Supanggah notes this is why 'the dynamics and creativity of karawitan continues to exist and develop. This is also why the existence of karawitan is also

guaranteed to thrive, spread, develop, become enriched, and continuously improve' (2011: 120).

Although gender was not a primary focus for this current research, I find the topic of female drummers, or lack thereof, fascinating, and an area that I wish to investigate further. I am particularly interested in pursuing further research into the reasons as to why some Javanese musicians feel there is a scarcity of female drummers in Solo today. Indonesian women are welcome to play gamelan but as there are only a few mixed groups compared with the number of *bapak-bapak* (male) and *ibu-ibu* (women's) groups, women rather tend to gravitate towards the latter. These women's groups primarily rehearse for enjoyment often without the same sense of performance-oriented objectives as their bapak-bapak counterparts. Whilst innovation and creativity are welcomed within gamelan performance in Solo, it is, however, still a music that belongs to a nation steeped in a tradition that holds high regard for its cultural values. Ibu-ibu groups do not tend to rehearse or perform in the evening due to the cultural expectations of women, requiring them to be at home with their husbands and families at that time. It is apparent the government had a strong influence on the development of women's groups in Solo, and without the establishment of the government-run *Pembiaan Kesejahteraan Keluarga* (PKK), or 'Guidance of Family Welfare', ibu-ibu gamelan groups may not have gained such popularity. However, as the initial establishment of these groups was for encouraging the socialisation of women, it seems this is still the prime reason why women join gamelan groups today. When they do perform it is usual for a male drummer to join the group for the event and this in turn may influence the incentive for women to learn to play kendhang. As mentioned in chapter six, my male informants suggested the lack of female kendhang players is due to the busy nature of women's lives, implying they do not have the time needed to

practise. Perhaps some women also feel that the attention required to learn to play an instrument such as the kendhang would take away from the enjoyment of playing gamelan as a social outlet. Some women may also feel unmotivated to learn to play kendhang due to the leadership qualities needed in a drummer, as this would not be a stereotypical trait of a Javanese woman. Current circumstances in Solo would suggest that although ibu-ibu groups do exist, gamelan performance will continue to thrive primarily within the male domain.

This current work is a product of its time, featuring elements of the gamelan scene specific to performance in Solo today, so it would be interesting in future years to see whether musicians will be talking in the same manner about new and innovative musicians as they are of Ki Nartosabdo today, or whether he will still be viewed as one of the most innovative musicians to have had such an impact on gamelan music in Java. Similarly in the future it will be interesting to re-visit today's renowned drummers and my current thesis informants to discuss the progression of the gamelan scene, and ask who they regard as influential in Solo. In addition to this I would like to explore if such newly regarded drummers may be traced back to the musicians mentioned within this current research.

Klenèngan performances in Solo involve the intersection of the key points relating to Javanese cultural values and traditions as discussed within this thesis. As Rahayu Supanggah describes 'a good kendhang player is one who is able to lead and guide his colleagues to bring something to life' (2011: 290). Throughout this current research I have discovered that to learn about drummers and their drumming and its place within the traditional gamelan ensemble in Solo involves not only learning about its function and related technicalities, but it is also equally important to recognise the drummer's wider function and representation within the Javanese musical tradition.

Appendix 1: DVD

DVD Slide Listings

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Slide 37: Mangkunegaran Pendhapa, Solo, 2009. Photograph taken by author at the pendhapa of the Mangkunegaran, Solo, during a Wednesday morning dance rehearsal.

Slide 38: Mangkunegaran Pendhapa, Solo 2009. Photograph taken by author at the pendhapa of the Mangkunegaran, Solo during a Wednesday morning dance rehearsal. Wednesday mornings are a popular and social meeting time for foreign and native gamean students and enthusiasts to watch and listen to this weekly dance rehearsal.

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- Ciblon as 'Water-Play'
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- Kendhang kalih instruction video, UK Gamelan Network

Slide 42: Latihan (rehearsal) between friends and residents at Sumarsam's house in Grogolan, Solo 2009. Video made by friend of author with author's video equipment.

Slide 43: Mangkunegaran Pendhapa, Solo 2009. Wednesday morning dance rehearsal accompanied by gamelan. Video made by author.

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Link 1 Sumarsam, playing kendhang ciblon, Wesleyan University: http://www.youtube.com/watch?v=vfP7EUItZt4 (*Youtube* website, accessed July 15 2012) Sumarsam demonstrating irama wilet sekaran pilesan (sekaran two) and singgetan. Video uploaded by Wesleyan on October 17 2008: Virtual Instrument Museum.

Link 2: Kendhang kalih instruction video, UK gamelan network: http://www.youtube.com/watch?v=rGhfF3Z7Mhk (*Youtube* website, accessed July 15 2012) Instruction video with demonstration and explanation of kendhang strokes and sounds as played on the kendhang ageng and kendhang ketipung. Uploaded by the UK gamelan network on April 11 2009. UK Gamelan network provides information and resources for schools and the community (including a list of teachers), and performing groups.

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Appendix 2: Photographs

Figure I: Bambang Siswanto, my kendhang teacher in Solo 2003-2010.

Figure II: Lukman Aris, my bahasa Indonesia teacher in Solo 2003-2010 and interview translator 2009-2010.

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Figure VII: Dissertation author, Claire Louise Stratford, 2012

Abbreviations

AGI	American Gamelan Institute
ASTI	Akademi Seni Tari Indonesia (Indonesian Dance Academy)
ASKI	Akademi Seni Karawitan Indonesia (Indonesian Academy of Gamelan Arts)
ISI	Institut Seni Indonesia (National Institute for the Arts)
KOKAR	Konservatori Karawitan Indonesia [now SMKI] (Gamelan Conservatoire)
PKK	Pembinaan Kesejahteraan Keluarga (Government run group)
RRI	Radio Republik Indonesia (Radio Network of Indonesia)
SMKI	Sekolah Menengah Karawitan Indonesia (National High School of Traditional Javanese Music)
STSI	Sekolah Tinggi Seni Indonesia (National Advanced School for the Arts)
TBS	Taman Budaya Surakarta (Solo Cultural Centre)[82]

[82] TBS is a performance venue in Solo that hosts many wayang performances in its large pendhapa, which is said to be the largest in Java in 1992 (Benamou, 2010: 15).

Glossary

Alok — A shout or call usually performed by the gérong and sometimes by the pesindhèn at specific places within the colotomic structure of the piece.

Alus — 'Smooth'; the concept of controlled Javanese refinement. Alus also implies intricacy, subtlety and even ambiguity.

Andhègan — A break in the middle of a piece, resuming after a brief vocal interlude by the pesindhèn.

Angkatan — 'Angkatan' is the transitional pattern played by the drummer, which either introduces the kendhang ciblon but stays in the same irama (such as in irama dados kendhang kalih, to irama dados kendhang ciblon), or introduces the kendhang ciblon and changes irama, for example kendhang kalih irama dados transitions with an angkatan pattern to kendhang ciblon irama wilet.

Balungan — 'Skeleton'; the melody used by musicians to derive their parts and most commonly notated.

Bapak/Pak — 'Father'/ 'Mr'; less formally called 'Pak'. The title used before a name to address an elder/respected male.

Bawa — An extended, unmetered male vocal introduction to a gamelan piece.

Becak — A three-wheeled rickshaw.

Bedhaya — A genre of sacred court dances performed by seven or nine dancers, accompanied by gamelan music.

Bedhug — A large double-headed barrel drum with nailed or pegged heads, used in gamelan Sekaten. It generally sounds deeper and duller than the other kendhang featured within the ensemble. It is the only drum not

played with the hands and is played with a padded mallet.

Bonang barung A gong-chime instrument comprised of small gongs arranged in two rows and played with both hands using the soft end of two mallets. The bonang barung is an elaborating and leading instrument.

Bonang Panerus A gong-chime instrument comprised of gongs smaller than those on the bonang barung and arranged in two rows, one octave higher than the bonang barung. The bonang panerus often derives its patterns from the bonang barung and plays quick elaborating patterns.

Bu 'Mother'/ 'Mrs'; more formally called 'Ibu'. The title used before a name to address an elder/respected female.

Buka The introductory phrase of a piece, often played on the rebab, gendèr or bonang barung with freedom in the tempo until the kendhang joins to set the pace and cue the other instruments.

Celempung A melodic elaborating stringed instrument, plucked with the thumbs.

Céngkok Flexible melodic pattern(s), or riffs, played by the elaborating instruments and distinguishable by name. The term is commonly used to refer to gendèr patterns as well as vocal and other instrumental patterns. Céngkok may be understood as movement (*wiraga*).

Ciblon See kendhang ciblon.

Desa **'**Village'.

Dhalang A puppeteer of wayang performance. In wayang kulit the dhalang sits behind a screen and manipulates puppets through complex movements and positions while narrating the story in a range of Javanese language levels (modern, archaic and literary). The dhalang directs the gamelan ensemble by giving cues for what pieces to play

	whilst also singing songs and providing various vocal sound effects throughout the eight hour performance.
Gadhon	Small gamelan ensemble, involving only the elaborating 'front-row'/ 'soft' instruments and gong: gendèr, gambang, rebab, kendhang, celempung, suling and gong.
Gambang	A wooden xylophone played with soft mallets.
Gambyong	A type of traditional Solonese dance for female dancers accompanied by gamelan music and often performed at wedding celebrations.
Gamelan kontèmporèr'	'Contemporary gamelan'.
Gamelan	A traditional music ensemble. There are several types of gamelan ensembles, for example the Javanese ageng ensemble from Java, the Balinese gong kebyar from Bali, the Sundanese gamelan degung from western Java and the Malay gamelan from Malaysia. They are primarily comprised of tuned percussion instruments featuring gongs, gong-chimes, metallophones, xylophones, drums, bowed and plucked instruments and flutes. The gamelan orchestras form an integral part of Indonesian culture.
Garap	Musical treatment; approach to a piece; interpretation of gendhing.
Gatra	A metrical unit used to measure melody in gamelan music; a sequence of four beats which can be occupied with a balungan note or a rest.
Gaya	'Style'. For example 'gaya Solo' refers to 'Solonese style'.
Gendèr	A metallophone with 10 to 14 metal bars suspended over a frame with tube resonators, played with both hands using short mallets with padded ends. Three types of gendèr are featured within the gamelan ageng ensemble: slenthem, gendèr barung and gendèr panerus. The

slenthem is a large-keyed, single-octave metallophone tuned one octave below the saron demung. The gendèr barung is a metallophone with tube resonators. It is played by a single musician who generally plays a polyphonic part, creating a gentle and sustained sound. The gendèr barung player often plays the buka. The gendèr panerus is metallophone with tube resonators. It is similar to the gendèr barung but it is smaller and one octave higher in pitch. The part played has a decorative but less important function than the gendèr barung.

Gendhing kréasi baru 'Newly created pieces'.

Gendhing The generic term for a gamelan composition, but when included in the title it denotes a large-scale composition usually in at least two sections (mérong and inggah) and progressing through several irama. The repertoire of such gendhing is divided into two main types: the majority termed gendhing rebab which use all instruments and voices, and gendhing bonang which use the so-called loud instruments, thus eliminating the soft instruments at the front of the gamelan and also voices.

Gérong A chorus of male singers.

Ibu 'Mother'/ 'Mrs'**.** A title used before a name to address an older woman or mother. Less formally called 'Bu'.

Idul Fitri Celebration at the end of Ramadan.

Imbal Interlocking patterns played by two musicians often featured on bonang.

Inggah The second section of a large gendhing.

Irama A complex process of expansion and elaboration of material and each

level of irama varies in density between the pulse of the elaborating instruments and the balungan within the overall gong cycle structure. The doubling or halving of the density level of certain instruments in relation to the basic pulse, adjusting to the slowing down or speeding up of the piece. There are four levels of irama: tanggung, dadi, wilet and rangkep. The kendhang is responsible for setting the irama.

Kendhang The two-headed barrel shaped drums featured within the traditional gamelan ageng ensemble: kendhang ageng, kendhang wayang, kendhang ciblon, kendhang ketipung. The kendhang are often made from jackfruit wood and the drumheads and drum straps are made from various types of animal skin. They are capable of producing a variety of sounds.

Kendhang ageng Also known as 'kendhang gendhing', it is the largest of the drums with the deepest sound featured within the traditional gamelan ageng ensemble. It is played by itself or with the kendhang ketipung for the *kendhang kalih* (two drum) style.

Kendhang ciblon A medium-sized drum, typically slightly smaller than the kendhang wayang. It is featured strongly within the klenèngan repertoire and it is played to accompany dance. The kendhang ciblon's repertoire involves complex combinations of drum strokes and schematic patterns that drummers know in order to understand how to *garap* (approach/treat) a piece.

Kendhang kalih A two-drum style using the kendhang ageng and kendhang ketipung.

Kendhang ketipung The smallest of the kendhang, when played with the kendhang ageng is referred to as kendhang kalih (two-drum style).

Kendhang wayang Medium-sized drum used to accompany wayang performance.

Kepatihan Pro A computer programme devised to facilitate and create computerised gamelan notation.

Kepatihan Created around 1890 in Solo, Kepatihan is a cipher gamelan notation system and its principal function is to notate the balungan of a composition. It is the most commonly used form of notation today.

Keplok Organised rhythmic clapping, often performed with *alok*.

Klenèngan An informal gamelan performance, 'at which the audience usually listens to the music while carrying out a variety of other activities, such as eating, drinking, smoking, lying back and chatting, or even cooking, making decorations, holding a 'meeting', and so on' (Supanggah, 2011: 61).

Kosèk Alus A style of drumming used in irama wilet during the inggah of a gendhing or the appropriate part of a ladrang, using the kendhang ageng in place of the kendhang ciblon. Kosèk alus affects the garap of the other instruments and vocalists within the ensemble.

Kraton The palace; royal court; the cities of Solo and Yogyakarta both have a Kraton as well as a lesser court/Kraton. The Kraton Surakarta was established in 1743 by Pakubuwana II and the Kraton in Yogyakarta, sixty kilometres from Solo, was established by his brother in 1755. In addition to the two major courts in Solo and Yogyakara, the area also has two secondary, or 'lesser' courts: the *Istana Mangkunegaran* (commonly known as the 'Mangkunegaran') of Solo and the *Puro Pakualaman* of Yogyakarta. It is traditionally the royal family who live in the Kraton but these royal houses have had no political power for some time. The Kraton are respected and renowned for their refined displays of Javanese artistic traditions. Performances, rehearsals and *siaran* (radio broadcasts) still take place regularly at

	these courts today.
Ladrang	A small gendhing structure consisting of a 32 beat gong cycle.
Lagu	Melody. A single multi-octave melody played by any one of the instruments or sung by any one of the singers.
Lancaran	A small gendhing structure consisting of a 16 beat gong cycle.
Laras	Refers to the tuning systems, sléndro and pélog. Sléndro is a five tone tuning system sometimes described as being roughly equally spaced within the octave. Pélog is a seven tone tuning system with a greater variety of interval sizes, from which pieces usually draw on a pentatonic set.
Latihan	Rehearsal/practice.
Laya	Tempo, pace. A term borrowed from Indian nusic theory.
Mangkunegaran	The secondary Kraton/court in Solo.
Mas	'Older brother'; title used before a name to address a young male, or male of a similar age.
Mbak	'Older sister'. Title used before a name to address a young female, or female of similar age.
Mridangam	A two-headed barrel shaped South Indian drum used in Carnatic classical music.
Ngelik	A section of a piece or song in a higher register than the previous section.
Nut Andha	An early form of gamelan notation developed in Yogyakarta and known as 'ladder notation' due to its chequered appearance (Kunst, 1973: 349). It indicated the balungan, gong, kempul, kenong and

kethuk as well as the three principal drum strokes: ‘tak’, ‘tung’ and ‘dah’ (Sumarsam, 1995: 107).

Nut Ranté An early form of gamelan notation developed in Solo and known as ‘chain notation’. It uses six horizontal lines, with dots above or below the lines representing pitches and connected with ‘chains’.

Pak ‘Father’/ ‘Mr’; more formally called ‘Bapak’. The title used before a name to address an elder/respected male.

Pathet **‘**A modal classification system implying tonal range, melodic patterns and principal notes’ (Martopangrawit, 1972, repr. 1984, 59). There are three pathet in each laras: In sléndro: pathet manyura, pathet sanga, pathet nem; and in pélog: pathet barang, pathet lima and pathet nem. Each pathet will place emphasis on different notes.

Pélog Seven-tone gamelan tuning system. One half of a full (two-set) gamelan is tuned to pélog.

Pendhapa A pendhapa is a large open-air pavilion, open on three sides and the ceiling supported by columns. Pendhapa are commonly found in Java, not only in official areas such as the Kraton or institutions, but many homes also have a pendhapa attached to their house.

Pesindhèn Female vocalist in the gamelan ensemble. Usually performs a solo vocal part but sometimes sings in unison with other pesindhèn.

Rasa Sensation; Inner meaning. ‘Taste, feeling, affect, mood, inner meaning, faculty of taste, faculty of knowing intuitively, deep understanding’ (Benamou, 2010: 244).

Rebab Spike fiddle played with a bow. Considered a melodic leading instrument within the gamelan.

Saron Demung A medium-sized metallophone with six or seven keys, usually used to play the balungan of a composition.

Sekaran Flowering melodic and rhythmic pattern as played on the ciblon and bonang instruments.

Senggakan Short vocalised melodic patterns performed by the gérong.

Serimpi A type of refined traditional Javanese dance, usually by four female dancers.

Singgetan Boundary/separating rhythmic pattern as played on the kendhang *ciblon.*

Sléndro The five-tone gamelan tuning system. One half of a full (two-set) gamelan is tuned to sléndro.

Slenthem One of the gendèr family of instruments. It is a large-keyed, single-octave metallophone tuned one octave below the saron demung. The keys are suspended over tube resonators.

Solo A court city of central Java. Solo is a short and commonly used alternative name for Surakarta. Just sixty kilometers from the neighbouring court city of Yogyakarta, long conflict between the two cities resulted in stylistic differences in the performing arts of these two cultural centers.

Suling A bamboo flute, used to play elaborating patterns.

Surakarta Formal for the court city of Solo.

Suwuk The process of ending a piece; the act of ending a piece. Usually involves a slowing down signaled by a drumming pattern and followed by a final stroke of the gong ageng.

Tala	Indian term for a rhythmic pattern/ time cycle.
Tebakan	Drumhead.
Uler-uler	Lacing made from the gut or rattan of animals on the kendhang.
Wayang	Indonesian traditional theatre. Sumarsam describes wayang as: 'In a general sense, any kind of Javanese performance whose dramatis personae are human actors or puppets. In a narrower sense, a shadow play using flat leather puppets whose stories are based largely on the Mahabharata and Ramayana epics' (Sumarsam, 1995: 259) Types of wayang include: wayang gedhog, wayang golek, wayang klithik, wayang kulit, wayang madya, wayang orang, wayang purwa and wayang topèng and wayang wong (see Sumarsam, 1995). Some wayang performances also include local and political angles on stories, and this is up to the discretion of the *dhalang* (puppeteer) performing the wayang, who works closely with the musicians that accompany his story telling.
Wayang Kulit	'Leather' wayang, shadow puppet theatre using flat puppets, usually made from buffalo hide. The dhalang sits behind a screen made from white cloth and narrates the wayang story with gamelan accompaniment. The stories are usually based on adaptations of the classic Indian epics, the Mahabharata and the Ramayana. Some stories are based on, or incorporate, local and/or political stories.
Wiled	Ornamentation and embellishment. The process of adding new ornaments to céngkok, keeping it recognizable but with embellishments.
Wiraga	Melodic movement
Wireng	A type of traditional Javanese warrior dance accompanied by gamelan

	music. Two princesses fight for a prince, each fighting with a sword and a bow and arrow.
Yogya	Shortened name for 'Yogyakarta'.
Yogyakarta	A court city of central Java. (See Surakarta)

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